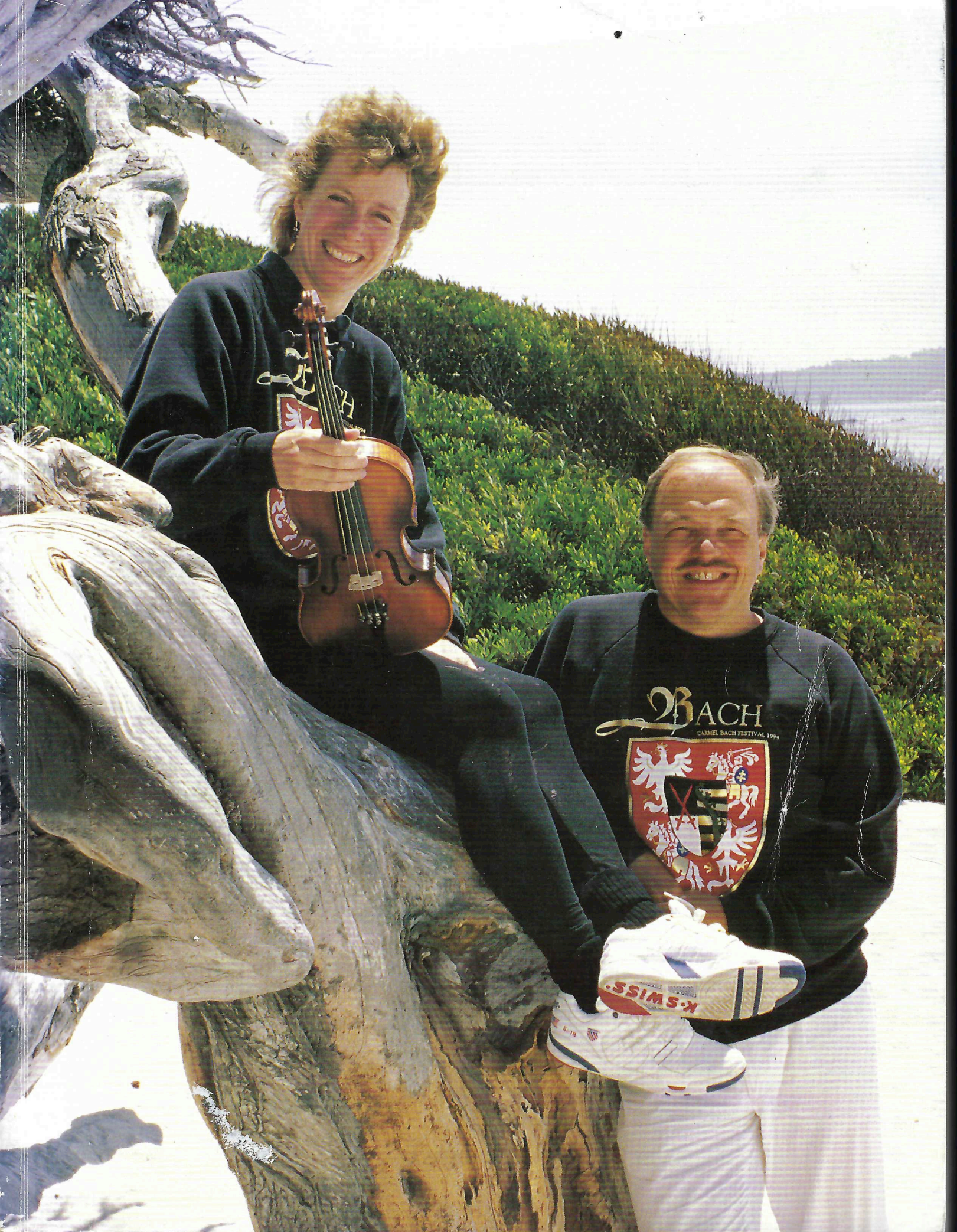
BACH
CARMEL BACH FESTIVAL 1994
K-SWISS


BACH
CARMEL BACH FESTIVAL 1994
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COVER: photograph by Ron James

BACH
CARMEL BACH FESTIVAL

Merrill Lynch

A tradition of trust.

The Carmel Bach Festival gratefully acknowledges

the generous underwriting of this year's festival

by Merrill Lynch & Company

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Photography by Ron James

Carmel Bach Festival
Founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil
Music Director and Conductor

Please Note
No photography or recording permitted.

No Smoking
shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers
will not be seated while the performance is in progress.

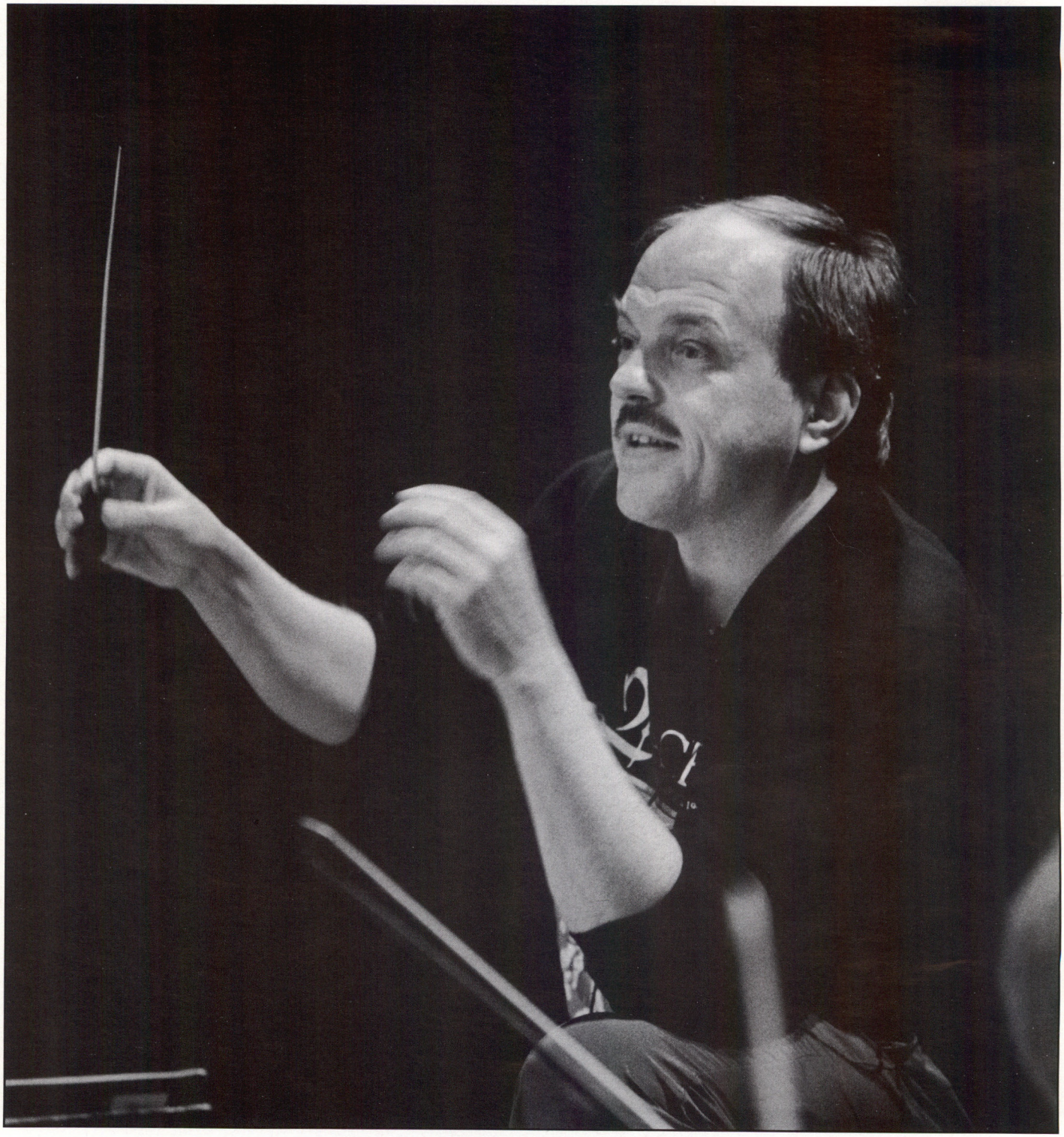
1996 Carmel Bach Festival
July 13 - August 4

Parking
Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access
to Sunset Center Theater is available.

Carmel Bach Festival
Sunset Cultural Center
P.O. Box 575
Carmel, CA 93921
(408) 624-1521
1-800-513-BACH

The Carmel Bach Festival's Internet Web site has schedules, history, artist profiles and more at:
http://www.montereynet.com/montereynet/bach.html
Our thanks to home-page provider MontereyNet (408-622-9657).



Maestro Bruno Weil

Music Director and Conductor

One of Europe's leading young conductors, Bruno Weil has developed a flourishing career since capturing the First Prize in the 1974 Young Artist Concerts presented by the German Music Council. He has guest conducted many of the major German orchestras, among them the Berlin Philharmonic Orchestra and the Dresden Staatskapelle. In 1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra.

Bruno Weil was a master student of Franco Ferrara and Hans Swarowsky. In 1979 he won second prize in the International Herbert von Karajan Conductors Competition and was subsequently named General Music Director of the City of Augsburg. In 1989 he resigned that position. Since January 1994 he has been General Music Director of the City of Duisburg.

He has performed with leading symphony orchestras in the U.S.A., Great Britain, France, Japan, Canada, Italy, the Netherlands, Austria and Australia, such as the Los Angeles Philharmonic, L'Orchestre National de France, L'Orchestre Symphonique de Montreal, the English Chamber Orchestra and the NHK Orchestra Tokyo. He is Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. Numerous recordings with Tafelmusik and other orchestras have been released under the Sony Classical label for which Bruno Weil records exclusively. In addition, he has conducted at the Deutsche Oper Berlin, the Hamburg State Opera, at the Semper Opera Dresden and at the Teatro Communale di Bologna and frequently at the Vienna State Opera.

As well as being Music Director of the Carmel Bach Festival, he is also Artistic Director of the Festival "Klang und Raum" (Sound and Space) at Irsee in southern Germany. He was a teacher at the Vienna Master Courses.

Dear Festival Patrons,

Last summer at the Carmel Bach Festival I had the greatest experience of my life. It took me twenty years of conducting to reach this point and it was just a few minutes during a performance of the *B Minor Mass.*

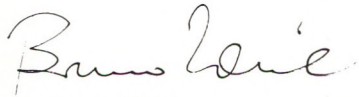
Let me explain.

I start with the Chinese philosopher Chuangtse (d. ca. B.C. 275) — I have his work with me all the time. Chuangtse had a dream that he was a butterfly and when he awoke he didn't know if he was the butterfly or the man having the dream. I felt the same for a few minutes during the Mass — am I Bruno Weil performing the *B Minor Mass* or is the *B Minor Mass* performing Bruno Weil? After all the sweat and hard work, when you have done everything possible from your side, and if you are lucky, the piece opens everything for you; you become transmuted. That is the highest situation you can achieve in art, and this year I had it the first time, for a moment. This moment makes the rest of your life worthwhile.

A creator has a dream of something that has not existed before, and he has the power to bring this dream to life.

The greatest creator of music is Johann Sebastian Bach. His visions and imaginations have given us eternal masterpieces of music. It is a great honor and privilege to perform his music with a true commitment to realize the composer's intentions.

Please let me invite all of you to be transmuted by the joys of music at this year's festival.



Bruno Weil

President's and Executive Director's Messages

Lee E. Rosen, *President, Board of Directors*

Welcome to our 58th season of the Carmel Bach Festival. It is my privilege to be the leader of an organization which is a living testament to what can be achieved by the love and dedication of individuals. With almost no government support we have remained financially viable for nearly six decades. It is through the care and generosity of you, our patrons, that it has been possible. We are so proud of what we have been able to accomplish together and we thank you for helping us grow into an internationally-known music festival.

Tonight we reap the fruits: the exhilaration and joy, the pride in the past and the hopes for the future. Our conductor and his musicians have prepared a great feast for the senses. Let us enjoy it together!

Sincerely,

Lee E. Rosen
President, Board of Directors

Driving to work one grey winter day, I suddenly heard one of Bruno's recent recordings burst through on the radio. My heart took a giant leap, my hair stood on end, and I was vividly reminded of why it is I love my job so much, and what the Festival is all about. It is the transcendent experience. It is the time when we are lifted out of ourselves and dragged away from our niggling, petty cares and thrust into the sunlight of higher human endeavor. This is what life is all about. For me it is represented both by the eloquence of a small bird presenting its breast to the morning sun, and by the high art of Sarastro's hymn to Isis in *The Magic Flute* — things both deeply spiritual and deeply physical. Things both common to us all and utterly uncommon.

During the rest of the year we work hard at tasks that seem mundane, and we may lose sight of the inspiration — the real breath of life. Then the Festival comes, we hear the music and the light dawns. Our feet find the earth and our heads and hearts find the stars.

Welcome to our annual renewal.

Nana Faridany
Executive Director

Nana Faridany, *Executive Director*

History of the Carmel Bach Festival

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1931. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his fourth season, Maestro Weil has built upon Maestro Salgo's legacy, advancing the Festival's reputation for excellence and expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal.

Golden Chairs

A Commitment to Continued Excellence

CONDUCTOR'S CHAIR
Lucile and David Packard

CHORALE DIRECTOR'S CHAIR
The Joy Belden and Helen Belford Memorial Fund

CONCERTMASTER'S CHAIR
The Howard H. Buffett Memorial Fund
Roberta Buffett Bialek
Susan Lansbury, Cynthia Zak, and Carolyn Snorf

SOLO SOPRANO CHAIR
Betty Jo and Robert M. Graham

SOLO INSTRUMENT CHAIR - VIOLIN
Merritt Weber Memorial Fund

SOLO INSTRUMENT CHAIR - TRUMPET
In memory of Vivian Hales Dean
Shirley Dean Loomis and Hersch Loomis

PRINCIPAL CHAIR - VIOLA
Kevin Cartwright and Stephen Eimer

PRINCIPAL CHAIR - DOUBLE BASS
Lamont Wiltsee

PRINCIPAL CHAIR - FLUTE
The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

PRINCIPAL CHAIR - OBOE
Drs. June Dunbar Phillips and John P. Phillips

PRINCIPAL CHAIR - BASSOON
In memory of Ruth Phillips Fenton
from her family and friends

PRINCIPAL CHAIR - HARPSICHORD
Jo and Gerald Barton

ORCHESTRA CHAIR - FLUTE
In memory of Martha Faull Lane

ORCHESTRA CHAIR - FRENCH HORN
Carlotta and Knox Mellon

ORCHESTRA CHAIR
Estate of J. Fulton and M. Kathleen Morgan

CHORALE CHAIR
In memory of Lucille B. Rosen
Norman, Lee, Shirley, and Rebecca Rosen

JOHANN SEBASTIAN BACH CHAIR
In honor of Sandor and Priscilla Salgo

ASSOCIATE CONCERTMASTER'S CHAIR
Mrs. Raymond Chrisman

SOLO TENOR CHAIR
Margot Power and John Clements

SOLO INSTRUMENT CHAIR - CELLO
The Mark S. Massel Memorial Fund

SOLO INSTRUMENT CHAIR - ORGAN
To honor Mary Fellows and in memory of Arthur Fellows
Jane and Jack Buffington

SOLO INSTRUMENT CHAIR
Barbara and Howard Bucquet

PRINCIPAL CHAIR - CELLO
Gail Factor
Davis Factor Jr.

PRINCIPAL CHAIR - OBOE
Shirley and Lee Rosen

PRINCIPAL CHAIR - OBOE
Betsy and Robert Sullivan

PRINCIPAL CHAIR - TRUMPET
The Carla Stewart Memorial Fund
William K. Stewart

PRINCIPAL CHAIR - FRENCH HORN
Ann and Jim Paras

PRINCIPAL CHAIR - ORGAN
Brooks Clement and Emile Norman

ORCHESTRA CHAIR - OBOE
Mary Lou Linhart

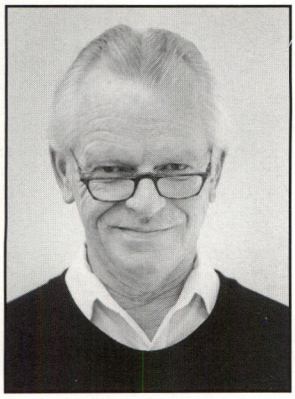
ORCHESTRA CHAIR
The 1987 Carmel Bach Festival Board of Directors

CHORALE CHAIR
To honor Bruce Grimes
Olive Grimes, John and Janet Vail

EXECUTIVE DIRECTOR'S CHAIR
Mary Kay Higgins

For further information see page 94

Festival Staff

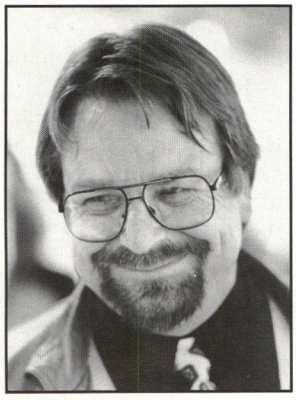


Ken Ahrens
Operations Manager
Festival Librarian
Chorus Director

Ken has been with the Festival for 32 years. He received his B.M. from Valparaiso University where he studied with Heinrich Fleischer. He got his M.M. in organ performance from Indiana University where he also taught. At Stanford he continued advanced studies and was Assistant University Organist. He is currently organist at Sunnyvale Presbyterian Church and Chorus Master of the Monterey County Symphony Chorus.

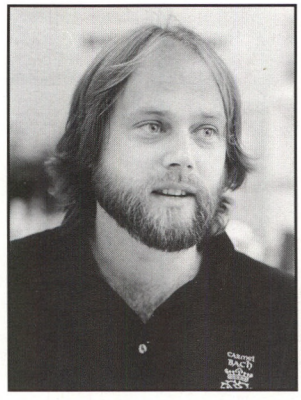
Kathleen Bonner
Ticket Manager

Kathleen Bonner followed a degree in studio art (U.C. Santa Cruz) with an NEA museum staff apprenticeship, work in a variety of museums and art centers, and graduate work in art history at NYU's Institute of Fine Arts. Most recently, she was Assistant Director at the Carl Cherry Center for the Arts.



Michael Becker
Stage Manager

Michael Becker was born in Germany and graduated from Carmel High; he teaches history in Los Angeles and has been with the Festival 25 years.



Ross M. Brown
Technical Director
Lighting Designer

Ross M. Brown is returning for his 15th season with the festival and is happy to be resuming his roles as Lighting Designer and Technical Director. A Carmel native, he has been involved in technical production on the local and national level as Technical Director of Carmel's Sunset Cultural Center and as Master Electrician of the first national tour of *Ziegfeld—A Night at the Follies.* When not visiting his spiritual home in Carmel, Ross lives in Seattle and works at the Seattle Repertory Theatre.

Festival Staff

Kip Cranna
Education and Program Advisor, Lecturer, Program Notes Editor

Dr. Clifford Cranna has been associated with the Festival since 1978. He is the Musical Administrator of the San Francisco Opera, having received his Ph.D. in musicology at Stanford University, where he specialized in Renaissance and Baroque music history and theory. He is a frequent guest lecturer throughout Northern California in the field of music appreciation. In his capacity as an opera administrator, Dr. Cranna acts as editor-in-chief of the company's "supertitles." He often serves as a speaker or moderator for programs presented by the San Francisco Opera and is a regular host of the Opera Insights presented by the Opera Guild. He has also served as radio host for the San Francisco Opera broadcasts.

Susanne Burns
Assistant Ticket Manager

Susanne Burns is a well-known local actress and the innkeeper of the Horizon Inn. She began as a Festival volunteer and liked it so much she wanted to become part of the staff

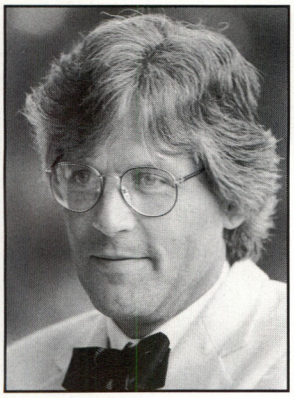
Bruce Lamott
Assistant Conductor, Education Coordinator

Now in his fourth season as Director of the Festival Chorale and conductor of the Mission Basilica and outreach concert, Assistant Conductor Bruce Lamott has been a Festival participant since 1974. As Education Coordinator, he is responsible for the Festival's lecture series, preconcert talks, and school and public educational programs. In eight seasons as Chorusmaster and Assistant Conductor of the Sacramento Symphony, Dr. Lamott conducted numerous performances of major oratorios, including the Bach St. John and St. Matthew Passions. A graduate of Lewis and Clark College, he received his M.A. and Ph.D. in musicology from Stanford, with research in the keyboard improvisation practices of the Baroque period. He has been harpsichordist with the San Francisco Opera and Philharmonia Baroque orchestras under Sir Charles Mackerras, Nicholas McGegan, William Christie, and Alan Curtis. He lives in San Francisco, where he choral music, orchestra, and music history at San Francisco University High School. He also teaches on the extension faculty of the San Francisco Conservatory of Music and lectures for the San Francisco Performing Arts Library and Museum. This year he was appointed to the College Board Arts Advisory Committee.

Stage Crew

Paul Cain, *Recital Stage Manager*
John Garey, *Mission Technical Director*
Joseph H. Bryant IV, *Stage Hand*
Shawn Senavinin, *Stage Hand*
Reiner Peery, *Stage Hand*
Bob Aronson, *Mission Crew*
Scott Anderson, *Mission Crew*
Steve Retsky, *Mission Crew*
Mark Collins, *Supertitle Projectionist*

Festival Staff



Jesse Read
Recital Repertoire and Personnel, Principal Bassoonist

Jesse Read returns for his 15th year at the Carmel Bach Festival as Principal Bassoonist and Recital Coordinator. Mr. Read is the Principal Bassoonist of the Vancouver Opera, performs with the Canadian Broadcasting Corp. Curio Ensemble, the Pacific Baroque Orchestra and the Vancouver Chamber Winds. A specialist in the performance of 18th century music, he has performed and recorded with numerous well-known ensembles including Tafelmusik of Toronto, Philharmonia of San Francisco, the baroque orchestras of Boston, Los Angeles and Portland, and Capelle Clementina of Cologne, Germany, the CBC radio Chamber Orchestra, Hetherlands Chamber Orchestra and the Basel Chamber Orchestra. His two solo CDs of 18th century music on the Etcetera label have received unanimous acclaim. Mr. Read was recently appoint to the faculty of the European Mozart Academy where he conducts and gives master-classes at the three sites of the Academy — Prague, Krakow and Budapest. Mr. Read is a member of the faculty of the School of Music, University of British Columbia, Vancouver, Canada where he heads the performance division and conducts the university symphony orchestra. He is the conductor and music director of the Vancouver Philharmonic Orchestra. After this summer's Bach Festival, Mr. Read will travel to Rotterdam, Holland where he will premiere a new concerto written for him with the Dutch Radio Philharmonic Orchestra.

Diane Thomas
Soprano
Chorale Manager

Diane Thomas has received particular notice for her expertise in Baroque, Classical and twentieth-century musical literature. She has appeared with the Los Angeles Philharmonic, the Los Angeles Master Chorale, Monday Evening Concerts, and the San Luis Obispo Mozart Festival among many other musical organizations. She performs regularly with *I Cantori* and with them has been a resident artist in the Music Department at UCLA.

Vicki Vorhes
Development Director

Vicki Vorhes holds a B.A. degree in British intellectual history from Michigan State University and a California Multiple Subjects Teaching Credential.

Anne Bursill-Hall, *Rehearsal Scheduler*
Andrew Lagerquist, *Fortepiano Preparation*
Kevin Fryer, *Harpsichord Preparation*
Horace Greeley, *Steinway Piano Technician*

The Virginia Best Adams Vocal Master Class

Virginia Best Adams.

The building blocks of music are rhythm, melody and harmony, and the greatest of these is...? Well, my favorite is definitely harmony. Webster's definition of harmony is "a pleasing agreement of elements...agreement in ideas...friendly relations...a pleasing combination of tones." What beautiful concepts. Happily, music gives us the perfect opportunity to bring all these noble ideas to life.

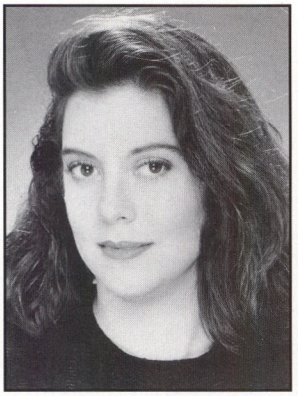
One singer alone can create melody and rhythm, but it takes two or more to create harmony, and an even larger group — singers and supporters — is needed to create the annual Virginia Best Adams Master Class. Each year, four young artists are chosen from hundreds of North American applicants. They bring to the Carmel Bach Festival their musical talents and energies, and take part in a series of workshops in Baroque style and interpretation.

In the early 1980s, the Carmel Bach Festival, aided by the generosity and vision of Virginia Best Adams and her friends and family, founded the Virginia Best Adams Master Class to provide artistic guidance and challenge to promising young singers. Thanks to the continuing support of our growing list of contributors, and to the generous partnership of the Carmel Presbyterian Church, this program continues to flourish. This year I'm joined by two friends and colleagues: Guest Teachers Rosa Lamoreaux and Sanford Sylvan, and once again we are accompanied by our wonderful pianist, Daniel Lockert. In the six working sessions we'll discuss Baroque vocal music and examine all aspects of the singer's art: interpretation, style, technique, communication and artistic awareness.

I cordially invite all friends of music and singing to join us at noon on Mondays and Wednesdays in a relaxed setting where we all in "pleasing agreement" can share the joys of musical discovery.

David Gordon
Tenor, Director, Virginia Best Adams Master Class

David Gordon Introduces The 1995 Adams Fellows of the Carmel Bach Festival



Melissa Fogarty
soprano
B.Mus., Eastman School of Music

Melissa is a native New Yorker and was born and raised in Freeport, Long Island. Since graduating from Eastman in 1991 her credits have included several centuries of repertoire including Bach and Monteverdi with the Gregg Smith Singers; the Shepherd in the Metropolitan Opera's video of *Tosca;* and operas by Janacek, Mozart, and Britten with the New York City Opera. Her young career has already taken her to the Summer Festival in Gubbio, Italy, and to the early Music Festival in Fort Worth. She loves acting and is pursuing a parallel career in film and stage work. In her spare time she's an avid cartoonist.

Eve Maisonpierre
mezzo-soprano
BA, Colorado College
MMus., New England Conservatory

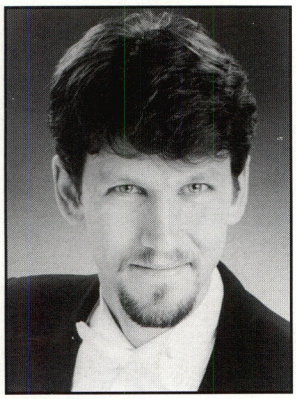
Eve has appeared in a wide range of opera and concert repertoire ranging from Bach's *Christmas Oratorio* to Hansel in *Hansel and Gretel.* She has recently soloed with the Larrimer Chorale, Colorado Opera Festival, Opera Colorado, and the National Repertory Orchestra. On the operatic stage, Eve declares a special love for "pants" roles such as Octavian in *Der Rosenkavalier* and Cherubino in Mozart's *Marriage of Figaro.* Originally from Washington, DC, Eve now lives in Boulder with her husband Michael, a lawyer and fiction writer. They enjoy Rocky Mountain hiking and skiing.

Master Classes are open to the public free of charge at Carmel Presbyterian Church, Ocean Ave. and Junipero from noon until 2 p.m. on Mondays, July 17, 24 and 31, and Wednesday, July 19, 26, and August 2. The Adams Fellows will sing in concert on Friday, Aug. 4 at 2:30 p.m. in Sunset Theater. Tickets will be available at the door.

The Virginia Best Adams Vocal Master Class

Gerald Gray
tenor
BSc. MusEd.,
Austin Peay State University
MMus., Eastman School

Gerald was born in Chattanooga and now lives in Iowa. Since receiving his Bachelor's Degree in 1988 he has gained a wide experience as both singer and conductor. He is currently pursuing a Doctor of Musical Arts Degree in Choral Conducting and a Master's Degree in Vocal Performance at the University of Iowa. He received a Fellowship to the Bach Aria Festival in Stony Brook in 1994, (with Mary Ellen Callahan, Adams Fellow '94). He was a member of the Robert Shaw Chamber Singers, and participated in ten Telarc CD recordings with Mr. Shaw and the Atlanta symphony. He is an enthusiastic bicycler, traveller and cook.



David Newman
baritone
BMus., MMus., Westminster Choir College

A native Philadelphian, David Newman is enjoying a burgeoning career in both opera and oratorio. He has appeared with the Opera Company of Philadelphia, the Concerto Soloists of Philadelphia, and the Philadelphia Singers and appears on the Philadelphia Orchestra's CD of *Pagliacci* alongside Luciano Pavarotti. In May, he sang in the American premiere of Henze's *Der Prinz von Homburg* at the Spoleto Festival USA, sharing the stage with tenor John Tute, (Adams Fellow '93). Dedicated to sharing his enthusiasm, he has presented educational programs to thousands of local schoolchildren.

The following individuals have contributed generously to the Virginia Best Adams Endowment Fund during the past year.

Dr. and Mrs. Michael Adams
Robert Attiyeh
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Mr. and Mrs. George Rowland
Maestro and Mrs. Sandor Salgo
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Mr. and Mrs. Robert Sullivan
Mr. and Mrs. Jeptha A. Wade Jr.
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Peter J. Ferrante
Mast Wolfson, M.D.

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Co-Chairs
Janet & Bud Barker
Mary Beach
Louise Burbank
Pam & Jim Cameron
Ellen Collord
Lee Edwards
Pat & Dan Gotch
Cindy Harp
Howard Hatch
Barbara Jamison
Karen Kamm
Anita & Bill Kaplan
Sonia Lessard
Judy Lofink
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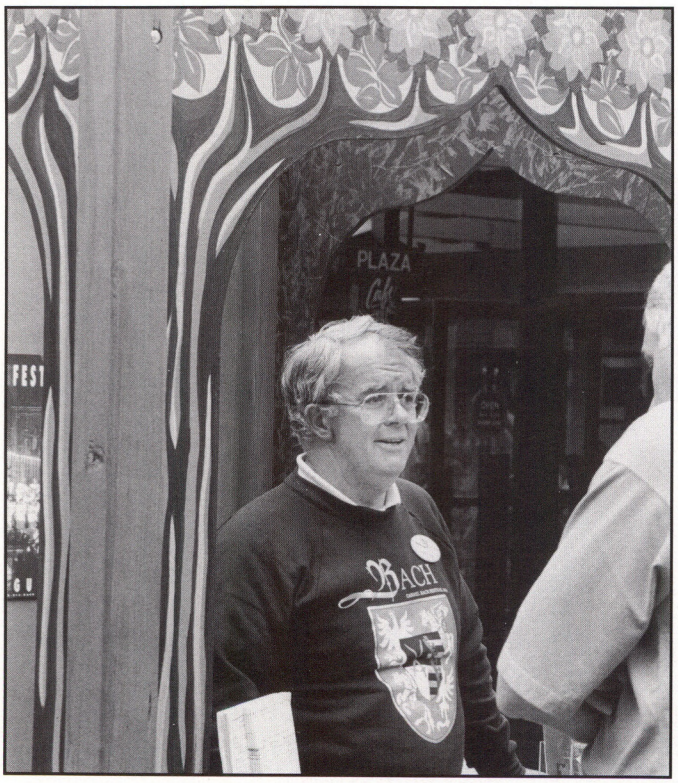

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Thanks to the contributions of individuals and businesses, the Festival provides refreshments to the musicians twice a day for 33 days — in the intervals during performances and rehearsals. This is a vital part of our showing the musicians how much their hard work means to all of us. Please help us if you can by mailing a contribution of money, (P.O. Box 575, Carmel, CA 93921) or bringing in-kind contributions to Room 11, Sunset Center, San Carlos & 9th, Carmel.

The following individuals and businesses contributed refreshments for 1994; to the individuals we say THANK YOU! and for the businesses we say, "Please patronize our friends!"

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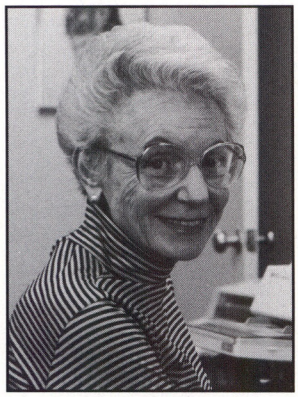
Carmel Bach Festival Volunteers

The Carmel Bach Festival could not operate without its wonderful volunteers — from the President of the Board to the people who answer phones in the office. We cannot possibly thank adequately all the people who make this festival such a great success; but here are a few people who have helped us in the office during the winter with great dedication. If you would like to join us, please telephone 624-1521. There are many different ways to serve — look on the officers and committees page and you will see!

Joan Hull
Development Assistant,
Education/Outreach Assistant

I am a retired kindergarten teacher who taught school for 38 years, 28 of those years for the Monterey Peninsula Unified School District. My husband, Jim, has been a Chorale or Chorus member for 30 years. We have three children and five grandchildren.

I have been associated with the Carmel Bach Festival in many different ways in the last 30 years, first as supporter of my husband, who was a Chorale member. As our children grew up and were away from the nest, I was able to support the Festival by serving food to participants and helping out in the office, eventually becoming Office Volunteer Manager. Jim and I are both "Keepers of the Mission Robes" as well. This year I have taken on another job as Vicki's right (or left) hand — Development Assistant, as well as Assistant to Bruce Lamott for Education and Outreach. Since Jim and I have been associated with the Festival for such a long time, we both consider it as extended family. The professional staff are a JOY to work with and seeing all of the old friends is something I look forward to each year.



Renee Petersen
Computer Volunteer

Renee Petersen worked in New York and San Francisco as a fund raiser specializing in mail appeals; as a university administrator in Berkeley and Columbus in adult education and grant solicitation; and in the Ohio State government as higher education analyst. She and her husband William moved to Carmel in 1978 after he had retired from his professorship at OSU. They have been supporters of the Carmel Bach Festival since 1975, and, in fact, selected Carmel as the place to retire because of it.

Sabine Vogt
Our new friend
from Germany

Sabini Vogt lives in Duisburg, Germany where she has sung in Bruno Weil's chorus. She read our newsletter and volunteered to help out in the kiosk, as part of her holiday. She has worked for an English bank and as a translater. We are delighted to have her with us.

Carmel Bach Festival Volunteers

Joan Hughes
Office Volunteer Organizer

Joan Hughes came to the Monterey Peninsula as the result of her husband Wayne's teaching position at the Naval Postgraduate School. She is a longtime volunteer at the Monterey County Symphony and helps to produce the Pacific Grove Quilt Show. She has been increasing active with the Festival office this winter and we are very glad to have her!

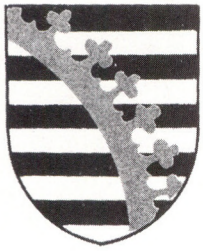
Shirley Rosen
Bach Express Pass Organizer/
Program Book Ad Coordinator

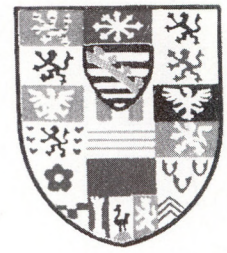
Shirley is the wife of the President of the Board of the Festival. She worked for IBM in the personnel department and is, of course, highly computer literate. This is the first winter she has been intensely involved in the office, since her daughter, Rebecca, now attends school. Her ability to be organized has made her an enormous asset.

David Gordon is a singer and not a volunteer, but most people probably don't know how much volunteer administrative work he does!

Banners for the Mission Concert

by Nancy Morrow Burkett





Where can you meet such characters as Albrecht the Bear, Henry the Lion, Louis the Beard, Augustus the Strong and the Golden Bull of Eiger? In researching for heraldic shields for the Carmel Bach Festival banners I find myself in such remarkable company. They all had, in one way or another, a direct impact on the Bach Family of Thuringia as they passed provinces, dukedoms and principalities among themselves like counters in a giant Monopoly game lasting centuries.

I first received a treasure of information from scholar Bruce Lamott, who brought me direct from Germany photographs of coats of arms from Eisenach, Cöthen, Weimar and Leipzig, cities where Johann Sebastian Bach spent his life.

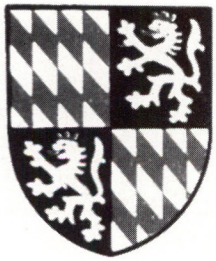
Born near Eisenach in Thuringia in 1685, J.S. Bach lived under the rule of the Duke of Saxony, who held title to Eisenach, Cöthen, Weimar and Leipzig and many other places under the Holy Roman Emperor, (who was actually German and neither Holy nor Roman, but was considered the spiritual heir of Charlemagne's ancient empire.)

From Eisenach comes the splendid banner with sixteen quarterings of designs, each showing to lesser mortals that here was a family of substance which had managed to claim, seize, marry, inherit or steal at least sixteen pieces of property.

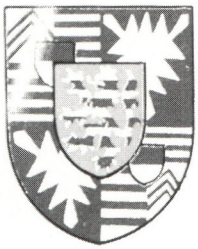
The Elector of Saxony was Duke of Saxony in Bach's time. His title indicated he was to be one of the electors of the next emperor. The Elector is represented at the Bach Festival this year in the form of his shield, centered by the ancient shield of Saxony, displaying the crossed swords of a Marshall of the Empire beside the gold and blue horizontal bands decorated with the crancelin, a wreath of the herb rue, which tradition claims was placed there by Emperor Frederick Barbarossa when he defeated Henry the Lion in 1180. Later descendants of Albrecht the Bear, an 11th-century claimant of the Dukedom of Saxony and the title of Elector of Saxony, were granted titles and lands by the famous Golden Bull of Eiger in 1356. (These official pronouncements were called "bulls" I believe, from the Latin word *bulla* meaning a wax seal or an edict.)

So here before us is the Saxon banner with rampant lions, golden and black imperial eagles, bears, roses and even a lowly hen commemorating the village of Henneburg, acquired some time in the past, each design representing a treasured acquisition, adding to the family glory. In the past centuries, a German family was considered of little merit or worth if it did not display at least sixteen quarterings.

Young J.S. Bach, 23 years old, moved to Weimar in 1708, where he became court organist and chamber musician to His



Banners for the Mission Concert

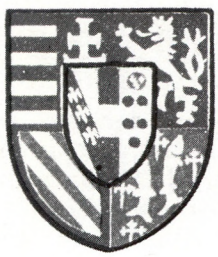


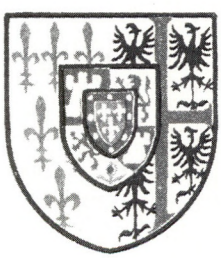
Saxon Highness, the Duke Ernst August, and received in addition to his salary of 250 florins in 1717, 8 cords of timber and coal to heat his house. From Weimar Mr. Lamott brought a shield displaying a green rampant lion surrounded by eleven blue hearts on a silver field or background.

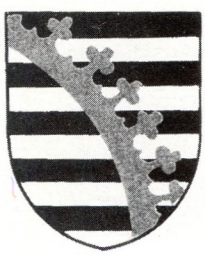
In 1717, Bach removed to Cöthen, where he became Capellmeister to his Serene Highness the Prince of Anhalt-Cöthen and earned increasing renown for his work. He dedicated the Brandenburg Concertos to His Royal Highness Monseigneur Christian Ludwig Margrave of Brandenburg etc., etc., etc., — all the etcs. representing at least a dozen blazons. Prince Leopold, however, was a true patron, friend and admirer of Bach and his shield is worthy of inclusion in our Bach banner collection. Here are the bears, the eagles, the bars, the wreath of rue and the other designs designating Saxony.

On to Leipzig where in 1723 J.S. Bach moved to become Cantor and Director of Music at St. Thomas, and achieve wide renown. Banners representing this last period of his life include the shield of Frederick the Great, King of Prussia, for whom he wrote *The Musical Offering,* the shield of Leipzig with its golden rampant lion and colorful vertical stripes or *pales,* as they are called, and Bach's own intertwined J S B monogram, which he used as his seal, formed by the three letters woven together with their mirror image. Included is the shield of Thuringia, that forgotten part of Saxony, which deserved a parting note simply because of its obscurity and curious history.

In medieval Germany Thuringia was a small area between Saxony and Franconia with the large Thuringian Forest on its southern frontier. Originally a distinct Thuringian people, they became amalgamated with the Saxons. At the end of the 11th century, Louis the Beard had collected a number of properties or fiefs, partly because he was related to the Emperor. His grandson, called Louis I, was appointed Landgrave of Thuringia in 1131 and married the heiress of Gudensburg, an important part of the province of Hesse. Louis II, Louis the Iron, married the sister of the Emperor Frederick Barbarossa. Louis III and his brother were in turn Counts Palatine of Saxony, still carrying the blazons of Thuringia on their shields. Eventually Thurginia was absorbed by the province of Hesse and the gold crowned lion striped in red and white on a blue field reappeared in the arms of ancestors of the royal families of the Netherlands, England and many other families. It was from Hesse that King George of England hired some 20,000 mercenary soldiers to fight against the emerging United States in the American Revolution.







What Would Bach Have Had for Christmas?

Harold C. Schonberg
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George Lang is a vice president of the Restaurant Associates and director of The Four Seasons restaurant in New York. Food is not only his profession. It is his hobby, and it colors his life the way the violin colors the life of Heifetz. He is an old friend of mine, and a couple of months ago I spent an evening with him discussing *Wein, Weib und Gesang.* The conversation veered around to food, as it always does with George, and I asked him about food in Bach's day. What would Bach have had for Christmas dinner? George said that there was surprisingly little material on German cuisine in the eighteenth century. He reeled off a Christmas dinnermenu for Bach and his family, and then said that he would look more closely into it.

Last month I got a letter from George. "I didn't realize what I was getting into before I started my research," he wrote. As you know, gastronomy today means French gastronomy, and all other countries' achievements — if any — are more or less ignored. In addition to this, most of the upper-class and aristocratic cuisine in Europe was heavily influenced by the French, and whether you go to the court of Frederick the Great or to the one of the Russian Czar you'll find the menus written in French.

"I didn't, however, give up that easily, and I narrowed down the period to the years 1708-20, during which J.S.B. lived happily with his wife, Maria Barbara, and from 1721 with his second wife Anna Magdalena. So much for the time. I also narrowed down the geographical area to Thuringia, Saxony, and the surrounding areas. The German baroque era more or less formulated and crystalized the style of dining, menu structure, cooking methods, etc. This allows us to take any recipe or menu from, say, 1700 to 1800, and be quite sure of staying within the realm of probability and authenticity. About 1680 was the time when matching fork, knife, and spoon became fashionable for the first time, and the two-pronged fork became three-pronged." There was much more along this line in the letter, plus an invitation to come to his house for a Christmas dinner that Johann Sebastian Bach would have had before him on that day in the year, say, 1740.

Nobody in his right mind turns down an invitation for dinner from George Lang. We got there last Sunday at 3 p.m. "It's a late start," said George, when we sat down. "Christmas dinner in Bach's day would have started around noon." He went on to say that he had prepared a meal that, he thought, was honestly representative of Leipzig in the 1740s. There would, however, be a few anachronisms. "We will start with sturgeon from the Rhine. That's all right. But I am serving champagne with it, Louis Roederer, Cristal, 1962. Dom Perignon, who perfected the champagne process in France, died in 1715. It is not likely that Bach would have tasted French champagne. He would have used one of the sparkling wines known from the Middle Ages. I say "maybe." It is possible, though not likely, that one of Bach's patrons would have given him a present of champagne."

We asked George where he had done his research.

"I have a good library," he said. "Then I went to the Forty-second Street Library. My daughter helped me there." His daughter, sixteen years old, nodded demurely. "I checked with a friend in the German consulate in New York and the German embassy in Washington. Restaurant Associates has a good library. At the Four Seasons there is a German captain and a German pastry chef. Both are specialists on old German food.

"Christmas dinners in Germany in Bach's time, I found, had to have soup. Perhaps beef bouillon. Perhaps cabbage or lentil. There was always a cold plate — Westphalian ham, sausage, things like that. There would have been a fish dish, or maybe a seafood salad with beets, apples, herring, boiled beef cubes in mayonnaise sauce. Always there was goose or gosling. There might be game. I found one menu with venison. My wife and I cooked the dinner. Hope you like it."

We sat down after sturgeon and champagne in the living room. There was, first, bouillon with winter vegetables. The bouillon was served clear, with a whole wheat roll on the side. "All bread in Bach's day was made of whole wheat," George explained. After the bouillon — rich but delicate — was eaten, the vegetables were put on the same plate. Leeks and parsnips boiled in a heavy beef stock are marvelous. So is beef marrow eaten from a bone cut down the middle.

Next came a plate with slices of Westphalian ham and Thuringian sausage, accompanied by a Forster Jesuitengarden 1966. "Bach may not have known this very vineyard," said George, "but he would have drunk a Riesling very much like it." Lucky Bach. This Riesling was the essence of grape. The boiled beef which followed had three varieties — flanken, brisket, and oxtail boned in one piece and stuffed (the stuffing being chopped beef, cracked wheat, marrow, and leeks). "This stuffed beef is a *tour de force,*" said George. "If Anna Magdelena was skillful enough, she could have done it." With the boiled beef was a baked apple stuffed with wild cherries.

The salad had Bibb lettuce and a delicate dressing. "This is a little anachronistic," said George. "The lettuce is close to Bach's lettuce, but in his day they liked a wilted salad, and they used a lot of sugar and white vinegar. We're being a little fancy, too, on the goose. Bach's family would have had a whole one set before them. We will have just slices off the breast." The goose was accompanied by a puree of chestnuts.

What Would Bach Have Had for Christmas?

Two varieties of cheese followed. One was a German Tilsit. "The other," said George, "is a cooked cheese, Kochkäse, made by a German family in Wisconsin. Bach would have recognized this taste." With the cheese there came coffee, cookies, and a Dresden stollen. A stollen is the classic German Christmas cake, basically a yeast coffee cake with raisins, lemon and orange rind, and other flavors. "We may be just a little off here," said George, "In the old times the stollen was served at brunch on Christmas Day. What we are having is a Christmas Eve dinner. I found this stollen recipe in a German book of the early 1800s. It was a household book, with instructions for the butler — how to set a table, how to cook this and that, and so on."

The stollen was not as sweet as the ones you get around New York. It had a firm consistency and was utterly delicious.

"Let's finish off in the living room," said George. Engorged, near death but happy, we managed to push ourselves away from the table and stagger inside. There we sprawled on a couch. There was talk, there was music from the Lang family, and George himself picked up the fiddle, which he plays on a professional level.

He poured some wine into a glass. "Look at the date," he said. We looked, and gasped. It was a bottle of Verdelho Madeira, and on the label the year was given — 1748.

"That does not mean this was bottled in 1748," George said. "It wasn't. It was bottled according to the Solera system. A little bit from each year, 1748 to the present, is in this bottle. But if this bottle says 1748, that means that some of the contents of the 1748 cask are here. Bach was alive then. He died two years later. He could have drunk this very vintage. I'm not saying he did. The odds are against it. But he could have. He liked wine. Remember the thing he wrote about wine to his cousin? Look it up when you get home."

We looked it up. In 1748 Bach's cousin, Johann Elias, sent him as a gift a cask of wine. It was damaged and arrived almost two-thirds empty. Bach, acknowledging the gift, lamented mightily. "It is a pity that even the least drop of this noble gift of God should have been spilled." Then the thrifty Bach asked his cousin not to send any more. "For since the carriage charges cost 16 groschen, the delivery man 2 groschen, the customs inspector 2 groschen, the inland duty 5 groschen 3 pfennig, and the general duty 3 groschen, my honored cousin can judge for himself that each quart costs me almost 5 groschen, which for a present is really too expensive."

Dec. 22, 1968

1995 Carmel Bach Festival Orchestra

Bruno Weil, Conductor

Violin
Elizabeth Wallfisch, *concertmaster*
Paul Wright, *assoc. concertmaster*
Lori Ashikawa
Mary B. England
Adam Feinstein
Cynthia Albers Koppelman
Mary Manning
David Myford, *principal second violin*
Carla Moore
Rafael Rishik
Susan Rishik
Misha Rosenker
Marilyn Sevilla
Elizabeth Stoppels, *assoc. principal second*
Jackie Suzuki
Adriana Zoppo

Viola
Simon Oswell, *principal*
George Thomson, *assoc. principal*
Meg Eldridge
Nancy Lochner
Stephanie Railsback

Cello
Douglas McNames, *principal*
Allen Whear, *assoc. principal*
Paul Rhodes
David Starkweather

Bass
J. Warren Long, *principal*
Michael Hovnanian
Andrew McCorkle

Flute
Damian Bursill-Hall, *principal*
Robin Carlson

Clarinet
Tony Striplen, *principal*
Mark Shannon

Oboe
Bernhard Heinrichs, *principal*
Leslie Reed
Monica Johnson
Denis Harper

Trumpet
Wolfgang Basch, *principal*
Susan Enger
Kimberly Stewart

Bassoon
Jesse Read, *principal*
Britt Hebert

Trombone
Craig McAmis, *principal*
Suzanne Mudge
David Ridge

French horn
David Sprung, *principal*
Loren Tayerle

Timpani
Kevin Neuhoff

Harpsichord and Organ
Thomas Annand
John Butt
Paul Nicholson

Repetiteur, harpsichord, piano
Daniel Lockert

1995 Carmel Bach Festival Chorale and Chorus

Bruce Lamott, Conductor

Chorale

Soprano
Samela Aird Beasom
Mary Ellen Callahan
Martha Cowan
Melissa Fogarty,
Adams Fellow
Marie Hodgson
Gillian Hoffman
Catherine McCord Larsen
Diane Thomas

Alto
Eileen Farrell
Cathy E. Findley
Michelle Fournier
Virginia Gnesa-Chen
Eve Maisonpierre,
Adams Fellow
Nadia Smelser
Foster Sommerlad
George Sterne

Tenor
Kim Childs
Mark Daniel
Joseph Golightly
Gerald Gray,
Adams Fellow
Donald Krehbiel
Benjamin Reckdahl
Allen Townsend
Scott W. Whitaker

Bass
Mark Stephen Beasom
Stan Engebretson
Robert A. Lewis
Paul Linnes
David Newman,
Adams Fellow
Burr Cochran Phillips
Donald Wilkinson
Brian E. Vaughn

Chorus

Soprano
Nancy Carney
Lynette Culbert
Janet Graebe
Margaret Kylander
Jennifer Moore
Shirley Moore
Nancy Opsata
Dottie Roberson
Sheri Rose

Alto
Dorothy Bell
Kristin Braun
Cherry Campbell
Paula Crisler
Pat Hablutzel
Susan Mehra
Barb Stock
Jean Widaman
Beth Wilbur
Kathryn Yant

Tenor
Bryon Granmo
Jim Hull
John Koza
Patrick Lynch
George McKechnie

Bass
Rex Buddenberg
John Clark
Thomas Scoville
Brian Steen
Howard Straus
Don Trout

Tower Music

The Tower Brass Musicians are drawn from the Festival Orchestra, performing music for three to eight players. Ensemble combinations might include trumpet or trombone trios, in addition to the usual brass quintet, sextet and octet. Most of the repertoire hails from the Renaissance and Baroque, in keeping with tradition.

This year, each evening's offering will be dedicated to a particular country or region such as Italy, England, Germany, or France. Featured composers are Purcell, Gabrieli, Pezel, Scheidt, Caccini, and Guami.

Programming is chosen and organized by Suzanne Mudge from her Brass Library. The ensemble is directed by Wolfgang Basch. Tower Music begins 30 minutes prior to the major orchestral/chorale concerts.

Trumpets
Wolfgang Basch, *principal*
Susan Enger
Kimberly Stewart

Trombones
Craig McAmis, *principal*
Suzanne Mudge
David Ridge

Horns
David Sprung, *principal*
Loren Tayerle

In Memory of Gordon Stewart

Lynn Gordon Stewart was born in Pacific Grove in 1918 and received a music degree from U.O.P. Music was not his career, but it was always part of his life as he directed church choirs, youth orchestras and played in symphonies and rodeo bands; he spent 25 years with the heralding trombones of the Carmel Bach Festival. After his retirement from PG&E, he founded a trombone choir to whom he introduced Bach chorales, of which the players eventually became so fond, they included chorales in all their performances — except for those with the Giants and the "A's"! Gordon and Geri were married for 52 years and had three children.

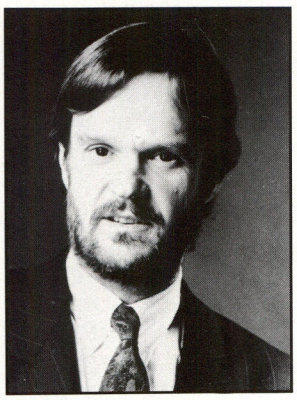
The 1995 Tower Music is generously underwritten by Mrs. Gordon Stewart.

Gordon Stewart and Sandor Salgo at 50th Carmel Bach Festival opening.

Artists

Thomas Annand, *harpsichordist and organist,* holds B. Mus. Honors and M. Mus. Degrees from McGill University and is Director of Music at St. Andrew's Church, Ottawa. A grant from the Quebec goverment enabled him to study in Paris and undertake research at the Bibliotheque Nationale on the works of Widor and Vierne. In 1987 Mr. Annand won the RCCO National Organ Competition and since then has given many recitals in Canada and the U.S. and is heard frequently on both the English and French CBC networks. He gave a recital at the Fifth International Congress on Organists in Montreal in 1993 and has made several recordings. He performs regularly with the National Arts Center Orchestra and is the harpsichordist for the Thirteen Strings.

Lori Ashikawa, *violinist,* lives in Chicago where she is active as a chamber musician and a member of the Chicago String Ensemble and the Symphony of the Shores. She has performed with the San Diego Symphony and the Chicago Symphony, and was a Berkshire Music Center Fellow at Tanglewood. Lori has also played Baroque Violin with the Los Angeles Baroque Orchestra and the Basically Bach Orchestra in Chicago.



Wolfgang Basch
Principal Trumpet
Wolfgang Basch was born in Wiesbaden and has made recordings and given concerts worldwide. He has been the guest of many festivals such as the Berliner Festwochen, London Bach Festival, Schleswig-Holstein Music Festival, Israel Festival, Rheingau Music Festival and Dubrovnik Festival. Among the orchestras with which he has made guest appearances are the Israel Chamber Orchestra, Jerusalem Symphony, Orpheus Chamber Orchestra, German Bach Soloists, Bamberg Symphony, New World Symphony, Radio Symphony Orchestras of Berlin and Saarbrucken, and the Stuttgart Chamber Orchestra. With the New World Symphony and John Nelson, Mr. Basch gave the world premiere in Miami of Paul Schoenfield's Concerto for Piccolo Trumpet, "Vaudeville" which was written for him. He has recorded CDs for Koch-Schwann, Decca, BMG and Itercord. He has been with the Carmel Bach Festival since 1985 and Principal Trumpet with the Frankfurt Opera since 1976.

Mark Beasom, *baritone,* returning for his fourth season, has maintained a professional career since 1983 with numerous organizations including the Roger Wagner Chorale, the L.A. Master Chorale, the L.A. Music Center Opera, I Cantori (of L.A.), and Musica Angelica. He recently performed the role of Elijah with U.C. Riverside and recorded for Hal Leonard Publishing's instructional CD of Handel's *Messiah.*

Samela Aird Beasom, *soprano,* specializes in music of the Renaissance and Baroque through her work with A Musical Dreame and Musica Angelica. She continues to appear regularly with the L.A. Music Center Opera, the L.A. Master Chorale, I Cantori (of L.A.), the L.A. Philharmonic, and was soloist for the 1995 Baroque Music Festival of Corona del Mar. Ms. Beasom recently recorded Gordon Jacobs' songs for soprano and clarinet for PROdigital Records.

Paul Binkley, *lutenist and guitarist,* holds a B. Mus. from the San Francisco Conservatory and an M.A. in Music from S.F. State. He has performed as an ensemble player with the S.F. Contemporary Music Players, the S.F. Opera, Ballet and Symphony. He is guitar instructor at Mills College where he was guitar soloist on the Mills College Centennial Album. He has also recorded for Opus One Records. Mr. Binkley has performed in Europe, Canada and the U.S. as a soloist with with chamber groups. Other recording credits include *The Binkley-Woodbury Classical Guitar Duo* and *The Composer in the Computer Age* on Centaur Records.

Damian Bursill-Hall
Principal Flute
Damian Bursill-Hall is Principal Flutist with the San Diego Symphony and the San Diego Opera. This past year he held the position of Visiting Professor of Flute at Indiana U. School of Music. Mr. Bursill-Hall has performed in recitals and concerts throughout Canada, England and the U.S., including an appearance at the Phillips Collection in Washington, D.C. His participation in festivals includes La Jolla Summerfest, Whistler International Mozart Festival and the Alaska Basically Bach Festival. He received his B.M. from the Eastman School of Music where he was a pupil of Joseph Mariano. He received a M.M. from U.C. San Diego.

Artists

John Butt
organist, harpsichordist
John Butt was an organ scholar at King's College, Cambridge and continued his graduate studies of articulation markings in Bach's autograph manuscripts, receiving his Ph.D. in 1987. He was subsequently a lecturer at the U. of Aberdeen, a Fellow of Magdalene College, Cambridge and joined the faculty of U.C. Berkeley in 1989 as University Organist and Professor of Music. Cambridge University Press recently published his two books, *Bach Interpretation,* and a handbook on the *Mass in B Minor.* Another book was published in 1994 on the German Baroque. Mr. Butt has made many appearances as a solo organist and harpsichordist in Britain and the U.S. Harmonia Mundi has recently released three of his recordings. His recording (with Elizabeth Blumenstock) of Bach's sonatas for violin and harpsichord is to be released this summer. As director of the U.C. Berkeley Chamber Chorus, he has participated in many concerts and recordings with the Philharmonia Baroque orchestra for whom he has been guest conductor. He conducted the U.C. Chamber Chorus and the orchestra, Fiori Musicali of Bremen, at the 1993 Gottingen Handel Festival.

Mary Ellen Callahan, *soprano,* received her B.A. in Music from Cal State Hayward and her Master's Degree from the Manhattan School of Music. She is a frequent performer in recital and oratorio throughout the U.S. This spring Ms. Callahan won first prize in the Musica Sacra Bach Competition and third prize in the New York Oratorio Society Competition. She has participated in the Naumberg and D'Angelo Vocal Competitions and was a fellowship winner at the Bach Aria Festival in Stonybrook, NY. This season she performed and toured with the Western Wind vocal ensemble and taught at their choral workshops.

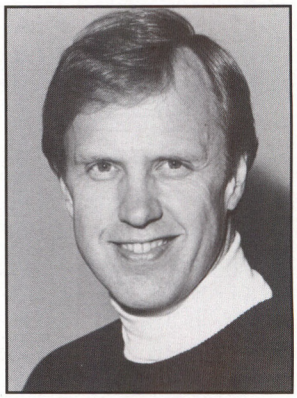
Robin Carlson, *flutist,* is a Seattle native and a graduate of The Juilliard School. Ms. Carlson has been the Second Flutist with the Memphis Symphony since 1990. While on sabbatical during the 1994-95 season, Ms. Carlson was the Acting Principal Flute with the Evansville Philharmonic.

Kim Childs, *tenor,* holds a graduate degree in voice and choral conducting from Southern Methodist U. and has made many solo appearances with the Dallas Bach Society, including the *St. Matthew Passion, B Minor Mass* and *Magnificat.* Currently he is director of music at St. Monica Catholic School and Temple Shalom in Dallas, while maintaining a rigorous performance schedule. He was tenor soloist on two CDs in 1993.

Martha Cowan, *soprano,* lives in Los Angeles with her musical daughters and husband, where she does extensive work in concert, film and recording as soloist and ensemble singer.

Mark Daniel, *tenor,* is a native Californian and a founding member of Chanticleer with whom he had a ten year career. He has appeared as a soloist with the San Francisco Symphony New Music Series, Berkeley Opera, Magnificat, Yosemite Musicians' Holidays, Baroque Choral Guild, and various Bay Area music groups. Mark is a member of Theater of Voices and a founding member of Modus Novus, a new music vocal quintet. He also sings with the American Bach Soloists.

Margaret Eldridge, *violist,* a native of San Rafael, studied viola performance at the U. of Michigan and at the S.F. Conservatory of Music. Miss Eldridge is currently a member of the Marin, Santa Rosa, Sacramento, and California Symphonies, and the Monterey String Quartet. She is also the assistant editor for *Strings* Magazine.



Stanley Engebretson
bass, lecturer
This is Dr. Engebretson's fourth season with the Carmel Bach Festival. During the academic year he is a resident of Washington, D.C., where he heads the Choral Studies program at George Mason University and serves as the Artistic Director of the Masterworks Chorus and Orchestra. In addition, he is the Director of Music at the historic New York Avenue Presbyterian Church. Engebretson holds performance degrees in Voice and Piano from the University of North Dakota, and a Doctor of Musical Arts degree in Conducting from Stanford University. He is an active guest conductor, lecturer and clinician, and has received research grants for advanced study in Aspen, San Francisco, New York, and Europe with internationally acclaimed conductors.

Susan Enger, *trumpet,* holds a B.Mus. from Northwestern University. Since 1980 she has been Principal Trumpet of the Quebec Symphony although she spent the 1994-95 season with the Memphis Symphony. She has held leadership positions with several Canadian orchestras, notably the CBC Orchestra with whom she has been principal since 1980. She is an active chamber music and concerto performer and has extensive teaching experience, most recently at McGill University and Memphis University Preparatory Division.

Artists

Mary England, *violinist,* is university trained, having earned B.M., M.A. and M.F.A. degrees. She has been a professional orchestral musician for twenty years, presently playing first violin in the San Antonio Symphony Orchestra. During the symphony season, Ms. England performs in the George Winters Chamber Orchestra. She is a founding member of the Carnelian String Quartet, which plays annual recitals and educational residencies.

Eileen Farrell, *mezzo-soprano,* is a Minnesota native. She has been featured with Opera Colorado, the Denver Chamber Orchestra, the Dallas Bach Society, and the Montana Chorale. Most recently Ms. Farrell sang with the Robert Shaw Festival Singers performing and recording in the south of France.

Adam Feinstein, *violinist,* comes from Baltimore, Maryland and studied at the New England Conservatory, and then at Yale School of Music, also receiving coaching from Sadao Harada of the Tokyo String Quartet. In the past few years Adam has appeared as soloist with several orchestras on the East Coast, and has received numerous honors and awards, including a Robert C. Byrd Scholarship in music, NEC's Chamber Music Award, and a top prize in the Providence Journal Competition. He presently serves as Assistant Concertmaster to the Yale Symphony.

Janina Fialkowska
pianist

Ms. Fialkowska's appearance is generously underwritten by Mr. and Mrs. Jeptha Wade.

Janina Fialkowska's recent engagements included a major North American tour in February 1993 with the Cracow Philharmonic Orchestra under Gilbert Levine that took her to Boston, Philadelphia, Detroit, Toronto, the Kennedy Center in Washington, D.C. and Avery Fisher Hall in New York. She also appeared in 1993 with the Royal Philharmonic Orchestra, both in London and on tour in England, and with the BBC Symphony Orchestra in London. In previous seasons the artist has appeared with the Chicago Symphony, the Cleveland Orchestra, the Detroit Symphony, the L.A. Philharmonic, the Minnesota Orchestra, the National Symphony, the Philadelphia Orchestra, the Pittsburgh Symphony and the Seattle Symphony, among others, as well as with all of the principal Canadian orchestras. She has won special recognition for a series of important premieres, most notably the world premiere performance of a newly discovered Liszt Piano Concerto, Op. Posthumous, with the Chicago Symphony in May 1990. She has also given the world premiere of a Piano Concerto by Libby Larsen with the Minnesota Orchestra and the North American premiere of the Piano Concerto by Sir Andrzej Panufnik with the Colorado Symphony. Janina Fialkowska has recently founded "Piano Six," a group of internationally renowned Canadian pianists who are committed to a ten-year program that will bring affordable important recitals to specific areas throughout Canada where classical music performances are a rarity. In October of 1994 she joined Bruno Weil to perform in Duisberg, Germany, where he is city music director.

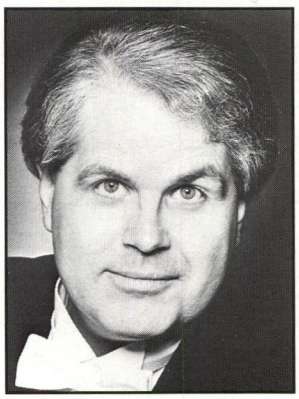
Cathy Findley, *alto,* is an Orff Schulwerk music specialist in Monterey Schools. She has been a soloist with Monterey County and Santa Cruz Symphonies.

Melissa Fogarty, *soprano,* see Virginia Best Adams Master Class page.

Michelle Fournier, *mezzo-soprano,* is a regular member of the L.A. Music Center Opera Company, where she has appeared in over twenty-five productions. She made her solo debut with the L.A. Master Chorale and has also made two appearances with the Joffrey Ballet as guest vocalist. She is featured on the soundtracks of many motion pictures and on the recently released recording of *The King and I* with Julie Andrews and Ben Kingsley. She appeared on the 1993 Grammy Awards Show and has appeared as soloist with San Luis Obispo Mozart Festival, I Cantori, Palisades Symphony, Bakersfield Symphony and Santa Monica Symphony.

Virginia Gnesa-Chen, *mezzo-soprano,* has performed in oratorio, recital, opera, and vocal chamber music. She has performed as soloist with various choral societies, including The California Choral Company and the Bach Aria Festival in New York where she was awarded a fellowship this year.

Joseph Golightly, *tenor,* pursues a professional singing career in L.A. with I Cantori and the L.A. Master Chorale.



David Gordon
tenor, Director Virginia Best Adams Master Class

Mr. Gordon's appearance is made possible by the Virginia Best Adams Endowment Fund.

David Gordon is a Pennsylvania native. He has appeared recently in nearly eight centuries of music with the

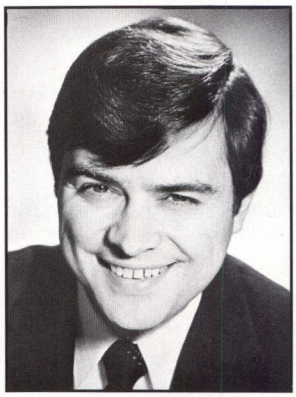
orchestras of Philadelphia, Cleveland, San Francisco, Toronto, Paris, Lisbon, and Prague among others. His operatic repertoire includes 56 roles and he has sung more than 600 performances with such companies as the S.F. Opera, Metropolitan Opera, Chicago Lyric Opera, and the Hamburg Staatsoper. He is especially regarded as a stylish and communicative Bach singer. David Gordon's recordings (London, Decca, Telarc, RCA Red Seal, Nonesuch, Delos, Dorian) include CDs of Bach's *Magnificat* with Robert Shaw and the Atlanta Symphony, *Acis and Galatea* with the Seattle Symphony and Stravinsky's *Pulcinella* with Christopher Hogwood and the St. Paul Chamber Orchestra.

Gerald Gray, *tenor,* see Virginia Best Adams Master Class page.

Denis Harper, *oboist,* made his Carnegie Recital Hall debut in 1985. He has played as soloist with Kent Nagano and the Berkeley Symphony, the Haifa Symphony in Israel and the San Francisco Chamber Symphony. His performance of Nicolas Verin's "Miroirs deformants" for oboe and tape at U.C. Berkeley was a West Coast premiere and was later broadcast on KPFA radio on Charles Amirkhanian's Morning Concert. He holds a B.A. in Music from Yale University.

Britt Hebert, *bassoonist,* received his formal training at the Eastman School of Music and the Cleveland Institute of Music. Among the organizations Mr. Hebert has performed with are the Louisville Orchestra, the Aspen Festival, the Metropolitan Opera Orchestra, the Guadalajara and National Orchestras of Mexico, the Ohio Chamber Orchestra and the Baldwin-Wallace Bach Festival. Currently, Mr. Hebert plays with the San Diego Chamber Orchestra and is an active, free-lance, recitalist and bassoon teacher in the San Diego area.

Bernhard Heinrichs
Principal Oboist
Bernhard Heinrichs is Principal Oboist with the Zurich Opera. He has made several recordings with the Arcis Quintet for Harmonia Mundi, as well as having won many international prizes. He was solo oboist for the world tour of the Vienna Chamber Orchestra in 1990, playing in Russia and Japan as well as the U.S.A.



John Hajdu Heyer
recital program notes, preconcert talks
Dean of the College of Fine Arts at Indiana U. of Pennsylvania, John Hajdu Heyer has recorded as a conductor and published as a writer on music. Heyer holds a bachelor's degree from DePauw University and a Ph.D. from the U. of Colorado. He has taught and chaired the music department at U.C. Santa Cruz. While a student in Paris with Nadia Boulanger (1969-70), Heyer began his exploration and study of French sacred music from the time of Louis XIV. His scholarly work includes critical editions of music by Lully and Gilles, contributions to The New Grove Dictionary of Music and Musicians, and other articles on Baroque music. He is editor of the first post-war collection of scholarly studies on Lully, Jean-Baptiste Lully and the Music of the French Baroque. He has twice received the Noah Greenberg Award from the American Musicological Society for "distinguished contribution to the study and performance of early music."

Marie Hodgson, *soprano,* a Southern California native, has been active in church music ministry for many years. A member of the L.A. Master Chorale, she also performs with the L.A. Music Center Opera and the L.A. Philharmonic. She has sung on several movie soundtracks, including *Star Trek Generations,* and was featured recently as a soloist in the movie, *Outbreak.* She is returning for her third season with the Carmel Bach Festival.

Gillian Hoffman, *soprano,* has made appearances with many organizations including I Cantori, Eugene Opera, Denver Center Theatre Company, Denver Symphony, and Academy in the Wilderness. She enjoys singing a variety of styles and is delighted to be a part of the Carmel Bach Festival.

Michael Hovnanian, *double bassist,* grew up in the Seattle area and performed with the Seattle Symphony at age 13. Michael's main teachers were Ronald Simon and James Harnett, assistant principal and principal bassists of the Seattle Symphony; Jean Marc Rollez, Paris conservatory; Lawrence Wolfe, Boston Symphony; Frederick Tinseley, Los Angeles Philharmonic; Peter Mercurio, Music Academy of the West. He received a BFA degree from the California Institute of the Arts. Since joining the Chicago Symphony in 1989 Michael has played regularly in Bach Week in Evanston, in 1994 as a soloist, appeared as a soloist with the Highland Park Strings, and given solo recitals at Roosevelt University and Northwestern University. He has also participated in the CSO chamber music series at

Orchestra Hall and the Art Institute of Chicago and has played live on WFMT radio.

Monica Johnson, *oboist,* completed her Master of Music degree in 1994 at The Juilliard School. She has performed with the Juilliard Orchestra, the American Symphony Orchestra, the Brandenburg Collegium, the St. Louis Symphony, the Chamber Music Society of Lincoln Center's Young Artist Series, and in Juilliard's chamber music series in Alice Tully Hall. Ms. Johnson performed the J.S. Bach Concerto for Oboe and Violin in Carnegie Hall and the Kennedy Center in 1992 under the direction of the late Alexander Schneider. She earned her Bachelor of Music degree at the Oberlin Conservatory in 1993.

Cynthia Albers Koppelman, *violinist,* has performed Renaissance through Classical music with period instrument ensembles throughout the United States. A resident of the Bay Area, she currently performs with the American Bach Soloists, and the Magnificat, Philharmonia, and Los Angeles Baroque Orchestras. Ms. Albers graduated with distinction from Indiana University where she was Associate Instructor of Baroque Violin. She has served on the faculty of Chicago Musical College and has lectured at Mills College.

Rosa Lamoreaux
soprano

Rosa Lamoreaux returns for her third summer at the Festival. She is featured regularly at the Bethlehem Bach Festival and in festivals in Leipzig, Berlin and Halle, Germany. She has performed recitals in Germany, Italy, Austria, Denmark, England and Brazil as well as numerous concerts in the United States with the Atlanta Symphony, Cincinnati Symphony, Evansville Symphony and at the Kennedy Center. Her repertoire has included major works of Bach, Handel and Haydn. Her upcoming performances include recitals and chamber music at the Louvre in Paris, the Kennedy Center, the National Gallery of Art, the Corcoran, and Strathmore Hall. Ms. Lamoreaux is an active chamber music performer and a touring member of "Musicians from Marlboro," soprano in the award winning National Gallery of Art Vocal Arts Quartet, and also a member of the early music ensemble Hesperus. Many of her performances have been broadcast on NPR. Ms. Lamoreux's recordings include Berlioz' *Messe Solennelle* and *Four Centuries of Song* on the Koch label among others. Her degrees include Associate Degree in Performance, Royal College of Music, London, and Master of Music, U. of Redlands.

Catherine McCord Larsen, *soprano,* is delighted to be performing in her fourth season with the Carmel Bach Festival. Ms. Larsen has recently moved from South California to the Minneapolis/St. Paul area where she performs with the Minnesota Chorale and St. Paul Chamber Orchestra.

Robert Lewis, *bass,* retired from the aerospace industry in 1991 and now pursues his longtime avocation as a singer on a professional basis. A member of the L.A. Master Chorale, participation in movie soundtracks, church and synagogue music along with Carmel Bach Festival have made for a wonderful retirement.

Paul Linnes, *bass,* appears frequently as soloist in opera, oratorio, and concert performances. Twice a featured soloist with the Roger Wagner Chorale on tours to Japan and South Korea, he was a finalist in the 1992 and 1993 San Francisco Opera Center Auditions, a National Scholarship Winner in the Bel Canto Foundation's National Opera Auditions and most recently a finalist in both the Western and Northwest Regions of the Metropolitan Opera National Council Auditions.

Nancy Lochner, *violist,* is a New Jersey native who received her bachelor's degree from the Manhattan School of Music and her master's degree from The Juilliard School. She has participated in numerous festivals, including The Festival of Two Worlds in Spoleto, Italy. She has played in the National Symphony, and in the New World Symphony under Michael Tilson Thomas. Since 1988 she has performed with the San Diego Symphony as both Acting Principal and Associate Principal Violist, and is now involved in the their project of recording the complete works of Berlioz on the Naxos label.

Daniel Lockert, *pianist, harpsichordist,* trained at U.S.C. and went on to accompany Metropolitan Opera singers and locally, at the Schwabacher Debut Recital Series. He has been on the accompanying staff of Chapman College, The Juilliard School and Aspen Music Festival as well as S.F. Opera, Opera San Jose and the S.F. Conservatory. Daniel was the only American finalist at the 1st International Accompanying Competition in Den Hague.

Artists

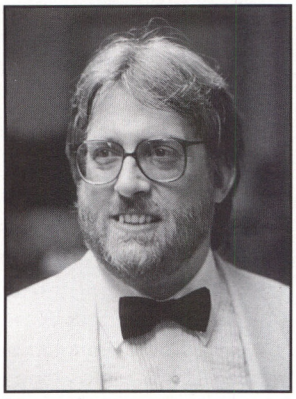
J. Warren Long
Principal Double Bassist
J. Warren Long just completed his 21st season with the Vancouver Symphony. He also performed a solo bass recital at the Vancouver Art Gallery and has recorded the Onslow Quintet in F Major for the CBC in May of 1995. In 1996 Mr. Long will perform the Bottesini Concerto with the Vancouver Philharmonic conducted by Jesse Read.

Eve Maisonpierre, *mezzo-soprano,* see Virginia Best Adams Master Class page.

Mary Manning, *violinist,* studied modern and Baroque violin with Marilyn McDonald at Oberlin Conservatory, where she participated in the Baroque Performance Institute. She is currently a member of the Portland Baroque Orchestra, the Pacific Baroque Orchestra in Vancouver B.C. and the newly formed Seattle Baroque Orchestra. In Seattle she performs regularly with Gallery Concerts on period instruments in both the Baroque and Classical repertoire. She has performed and recorded with the Smithsonian Chamber Orchestra and with the touring Brandenburg Ensemble of New York with Anthony Newman.

Craig McAmis
Principal Trombonist
Craig McAmis is a member of the Marin Symphony and performs often with the S.F. Symphony and Ballet Orchestras. Trained at the New England Conservatory in Boston, Craig has performed in Italy at the Spoleto Festival, has travelled throughout the U.S. with the Western Opera Theater, and toured Africa and the Middle East with the S.F. Brass Quintet.

Andrew McCorkle, *double bassist,* received his B.M. from Long Beach State where he studied with Abe Luboff. He is Assistant Principal Double Bass with the Santa Rosa Symphony and freelances in the Bay Area. He has played with the Sacramento, Marin, Berkeley and Oakland East Bay Symphonies.



Douglas McNames
Principal Cellist
Douglas McNames was named one of Delaware's "Outstanding Artists" in 1985. As a member of the Delos Quartet, he appeared regularly throughout the country and abroad. As soloist in recital, he has performed the complete works for cello and piano of Beethoven with pianist Michael Steinberg. A member of many chamber music groups, Mr. McNames is a founding member of "The Tenor Clef Dwellers" and the Trio Fervore. He is a regular substitute player with the Philadelphia Orchestra and performs with such ensembles as Concerto Soloists of Philadelphia, The Opera Company of Philadelphia, the Mid Atlantic Chamber Music Society and The Grand Chamber Players. He has also been a member of the Santa Fe Opera Orchestra and the Cassela Quartet, winners of the 1983 Fischoff National Chamber Music Competition. Having turned to performance of Baroque music on original instruments in 1989, Mr. McNames is in demand by such ensembles as Philomel, The Bach Society of Philadelphia and the Philadelphia Classical Orchestra and is heard regularly as soloist, recitalist and conductor with Brandywine Baroque. He has recorded on the Spectrum, Etcetera, Epiphany, Centaur and Flying Fish labels.

Carla Moore, *violinist,* was a first prize winner in the 1989 Erwin Bodky Competition for Early Music in Boston. A resident of the Bay Area, she performs with Philharmonia Baroque Orchestra, American Bach Soloists and the chamber ensembles Music's Re-creation and the Streicher Trio. Ms. Moore has worked with Christopher Hogwood, Trevor Pinnock, Andrew Parrott and Roger Norrington's London Classical Players. She has performed and recorded with the Canadian orchestra Tafelmusik, and the Boston Early Music Festival Orchestra. Ms. Moore received an M.M. with distinction from Indiana University's Early Music Institute and has recorded for Sony, Harmonia Mundi, Meridian, Erato, Denon, Arabesque and Newport Classics.

Suzanne Mudge, *trombonist,* is a freelance player in the S.F. Bay Area, and is Principal Trombonist of the Women's Philharmonic and Modesto Symphony, and a member of the Quercus Brass Quintet. In addition, she performs with the San Jose Symphony, Diablo Ballet Orchestra, and the Berkeley, Marin, and Monterey Symphonies. In 1993, she played the world premiere of David Jaffe's work, "No Trumpets, No Drums" for trombone, organ, and percussion at Stanford University. She holds a B.M. from U. of the Pacific and an M.M. from the U. of Arizona. In her spare time she is pursuing a mathematics degree.

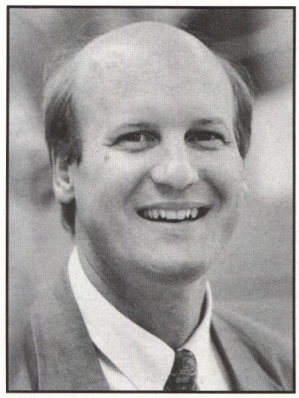
Artists

David Myford, *Principal Second Violinist,* began his professional career in 1975 as a first violinist in the Atlanta Symphony Orchestra. In 1985 he moved to Chicago where he performed with the Chicago Symphony Orchestra, the Grant Park Symphony, the Lyric Opera of Chicago and Music of the Baroque. It was here that he began performing on baroque violin, leading the Basically Bach and City Musick ensembles. Mr. Myford currently resides in the Princeton, NJ area and performs on the East Coast with ARTEK, Brandywine Baroque, Concert Royal, the Dryden Ensemble, Philadelphia Classical Symphony and Philomel.

Kevin Neuhoff
timpanist
Kevin Neuhoff has been a member of the Festival Orchestra since 1989. A native of St. Louis, he attended the Interlochen Arts Academy and graduated from the St. Louis Conservatory. A scholarship student, he continued his studies at the Aspen Festival and the S.F. Conservatory. Now a resident of San Francisco, Mr. Neuhoff holds the posts of timpanist with the Berkeley and Fremont Symphonies, principal percussionist with the Marin and Vallejo Symphonies, and is a frequent guest with the S.F., San Jose, Oakland and Sacramento Symphonies. He has made several national tours with the Western Opera Theatre and has recorded for Harmonia Mundi, Triloka, New Albion and Nonesuch labels.

David Newman, *bass* See Virginia Best Adams Master Class page.

Paul Nicholson
harpsichordist, organist
Paul Nicholson studied piano and organ in his native Liverpool before starting harpsichord lessons when he became a pupil at Dartington College of Arts, prior to reading Music at the U. of York. He is closely associated with the viol consort "Fretwork" and the Guildhall String Ensemble, and is himself a member of The Orchestra of the Age of Enlightenment, the Locatelli Trio, and Le Nouveau Quatuor. His breadth of activity as an early-keyboard specialist is mirrored in his frequent performances on BBC Radio 3, for whom he has recorded music ranging from a 14th-century organ mass to Mozart sonatas for fortepiano and violin (with Elizabeth Wallfisch). Paul is also a recording artist for Hyperion Records and can be heard on disc of solo keyboard music by Roseingrave, the Arne Keyboard Concertos — in which he directs the Parley of Instruments Baroque Orchestra from the keyboard, and of Linley's "Shakespeare Ode" for Choir Orchestra and Soloists, in which he directs from from the harpsichord. Future Hyperion projects include more work as director with the Parley of Instruments in both solo concertos and in vocal and choral music, and solo discs of the music of Peter Philips and Handel's harpsichord suites. Paul is now co-director, with its founder Denys Darlow, of the London Handel Orchestra, and made his debut as such in the annual London Handel Festival in April of 1993.



Simon Oswell
Principal Violist
Simon Oswell studied with Jan Sedivka (U. of Tasmania), Janos Negyesy (U. of California, San Diego) and Donald McInnes (U.S.C.). Born in Brisbane, Australia, Simon has travelled extensively, performing as soloist and chamber musician in Australia, Europe and South-East Asia. His appointments have included: founding member Petra String Quartet, Principal Violist Queensland Philharmonic Orchestra, and Professor of Viola, U. of Tasmania. Currently he is on leave from the studio music business in Los Angeles where he has been active for many years, playing soundtracks to films such as The Lionacks to movies such as *Aladdin, The Paper, Mrs. Doubtfire,* and *Schindler's List.* Mr. Oswell plays a Mathias Albani viola made in Bolzano, Italy in 1688.

Burr Cochran Phillips, *bass-baritone,* a resident of Fort Worth, Texas, has performed many roles with Fort Worth Opera and the opera companies of Dallas, Houston, San Antonio, Tulsa, Chautauqua and Santa Fe. Mr. Phillips has sung with the Royal Philharmonic Orchestra of London, the Dallas Symphony, the Fort Worth Symphony, the Tulsa Philharmonic, the Chautauqua Symphony, the Amarillo Symphony and the Dallas Bach Society. With pianist Dorothy Randall of San Antonio, Mr. Phillips filmed a documentary/recital entitled "An American Anthology of Song" for national airing on PBS. He holds the Master of Music degree in Vocal Pedagogy/Performance from Texas Christian University and has

been Lecturer in Voice at the University of Texas at Arlington for four years. This is his 5th consecutive season with the Carmel Bach Festival.

Stephanie Railsback, *violist,* a festival participant since 1991, is a member of the Sacramento Symphony and Assistant Principal Violist of the California Symphony. Ms. Railsback performs regularly with orchestras throughout the San Francisco Bay Area. A native of Chicago, she attended the music schools of Northwestern University and Indiana University. She lives in the Oakland hills with her husband, bassist David Motto.

Jesse Read, *Principal Bassoonist,* see Festival Staff Page

Benjamin Bryant Reckdahl, *tenor,* was a 1992 Adams Fellow and is delighted to be back for his fourth Carmel Bach Festival. Originally from Minnesota, Ben now resides in L.A. where he studied music and theater at Occidental College. He has been seen on many regional stages performing everything from musical theater to opera. Recent performances include: Gershwin's one-act opera, *Blue Monday,* the world premiere of the opera, *Eden in L.A.,* and Lun Tha in *The King and I.*

Leslie Reed, *oboist,* lives in Los Angeles where she is Principal Oboe of the Glendale Symphony and Santa Barbara Chamber Orchestra, a member of the L.A. Opera Orchestra and served as Assistant Principal Oboe on the Los Angeles Philharmonic's recent tours of Japan, Europe, Mexico and the Eastern U.S. She has participated in the La Jolla Chamber Music and Ojai Festivals, and is on the faculty at U.C.S.B. and Chapman University.

Kimberly Reighley, *flutist,* performs with the Delaware and Reading Symphonies and substitutes with the Philadelphia Orchestra. She plays Baroque flute with the Brandywine Baroque Ensemble.

Paul Rhodes, *cellist,* is a native of the S.F. Bay Area and has performed with the San Jose, Berkeley, Marin and Monterey County Symphonies. He recently received the M.M. in cello performance from the U. of Texas at Austin, where he now lives and serves as Acting Principal Cellist of the Austin Symphony and Lyric Opera Orchestras.

David Ridge, *bass trombonist,* lives in San Francisco where he is the bass-trombonist of the S.F. Opera Orchestra. He has also performed with the S.F., Alabama, North Carolina, Savannah, Virginia and Charleston Symphonies. In addition he has toured the U.S. as solo bass trombone with the musical *"Les Miserables"* and has performed in Austria, France, Germany, Switzerland and Italy. He holds a B.M. and M.M. from the New England Conservatory of Music and a post graduate diploma from the Mannes College of Music in New York.

Rafael Rishik, *violinist,* is a member of the L.A. Music Center Opera Orchestra, the Long Beach and Pasadena Symphony Orchestras and is involved extensively with the movie studio recording industry. Highlights of his recent career include being a guest artist with the Apple Hill Chamber Players, Guest Concertmaster of the Virginia Symphony Orchestra, an Israeli tour with the Zichron Piano Trio and a tour of the U.K. and California as a member of the Young Artists String Quartet in residence at U.C. Santa Barbara. Mr. Rishik's musical education was at The Juilliard School, Indiana U., and U.C. Santa Barbara. His teachers have been Stuart Canin, Ramy Shevclov and Sally Thomas.

Susan Rishik, *violinist,* received a B.M. from Indiana U. and is completing the M.M. at U.C. Santa Barbara. Her teachers have included Heiichiro Ohyama, Tadeusz Wronski, Henryk Kowalski and Stuart Canin. As a member of the Anacapa String Quartet, in residence at U.C. Santa Barbara, Susan has performed throughout California and the U.S. and participated in numerous chamber music festivals and workshops. Her past chamber music coaches include the Colorado, Muir, Mendelssohn and Juilliard String Quartets as well as members of the Guarnieri, Amadeus, Vermeer, Fine Arts, and Stanford Quartets. She can be heard on the CRI label in a recording of William Krafts *"Quartet for the Love of Time."*

Catherine Robbin
mezzo-soprano

Catherine Robbin enjoys a reputation far beyond her native Canada, having performed with leading conductors in New York, Chicago, Washington D.C., London, Lisbon, Paris and Stuttgart. At ease in a wide range of vocal music, she is particularly noted for her interpretations of Baroque and Romantic literature. Last season Miss Robbin joined Tafelmusik on tour throughout Japan performing Handel and Vivaldi cantatas. She was heard in Quebec, Toronto and Vancouver in Handel's *Messiah,* which she performed at Covent Garden under John Eliot Gardiner in the 250th anniversary celebration of the first London performance. Her numerous recordings range from Beethoven's *Missa Solemnis* with the English Baroque Soloists and Monteverdi Choir (J.E. Gardiner/DGG) which was named Record of the Year by *Gramophone* Magazine, through Haydn's *Stabat Mater* (Pinnock/DGG) which won the Grand Prix du Disque in Europe, to Mahler's *Kindertotenlieder* for the CBC. She has also recorded Berlioz' Melodies (Gardiner/Erato) and *Beatrice and Benedict* (Nelson/Erato — 1993 Grand Prix winner), Handel's

Belshazzar (Pinnock/DGG Archiv), *Floridante* with Tafelmusik (Curtis/CBC — winner of the 1993 Juno Award and *Messiah* (Gardiner/Telarc — 1993 Grammy Award nominee).

Misha Rosenker, *violinist,* received his Bachelor of Music and Performer's Certificate from Indiana University where he was a student of the late Josef Gingold. While attending Indiana University, he was concertmaster of the Philharmonic Orchestra and coached extensively with Franco Gulli, Paul Biss, Janos Starker, and Menahem Pressler. A recent graduate of Yale, Misha also performs at the Sun Valley Music Festival in Idaho.

Marilyn Sevilla, *violinist,* is an honors graduate of the Music Conservatory of University of the Pacific, listed in *Who's Who of American Colleges* and Universities. She is Concertmaster of the Nevada Opera Orchestra, Associate Concertmaster for the Reno Philharmonic, and a founder and Principal Second Violin of the Reno Chamber Orchestra. She met her late husband, Fidel, at the Carmel Bach Festival in 1967. He was violist and orchestra manager of the Carmel Bach Festival.

Mark Shannon, *clarinetist,* is a member of the Monterey and Santa Rosa Symphonies. He also freelances with the California, Sacramento, San Diego and Hawaii Symphonies. He teaches woodwinds at the San Francisco Conservatory of Music extension and the Herbert Hoover Middle School.

Nadia Smelser, *alto,* has been singing professionally for the last 18 years in a broad range of styles and venues. She has performed with I Cantori, Pacific Chorale, the Lamplight Carolers and as a soloist at St. Polycarp Catholic Church in Southern California. Nadia has also appeared in musical theater and opera as well as leading her own popular band, "Eclipse" for seven years. She has appeared in Town and Country magazine as well as on CNN, E! Entertainment Network and several radio and cable TV programs. She teaches and coaches voice and holds degrees in voice performance and communications.

Foster Sommerlad, *countertenor,* performs and teaches in the Dallas area, where he is completing a graduate degree in musicology at the University of North Texas. He is founder of the Dallas Vocal Artists and he has performed extensively in the U.S. and abroad as a soloist in oratorio and in recital. He has performed with Chanticleer, The Norman Luboff Choir and the Santa Fe Desert Chorale as well as at the Washington National Cathedral, the Magnificat Baroque Orchestra, the Dallas Bach Society and the Boston Early Music Festival. He has recorded for Chanticleer, West German Radio, Walt Disney Productions and Zondervan Records.

David Sprung, *Principal French Hornist,* currently plays Principal Horn with the orchestras of the San Francisco Opera, San Francisco Ballet and San Francisco Chamber Symphony. He has been Principal Hornist of the Pittsburgh Symphony, Wichita Symphony, Chautauqua Symphony, Cabrillo Festival, and was a member of the Metropolitan Opera Orchestra. He is Professor Emeritus of Music at California State University, Hayward, and has also taught at Sonoma State University and Wichita State University.

David Starkweather, *cellist,* teaches at the U. of Georgia. A semifinalist in the 1986 Tchaikovsky Competition, he has been featured on NPR's Performance Today and in an hour-long nationwide PBS recital. Dr. Starkweather studied at Eastman School and SUNY Stony Brook and spent 1985 in Switzerland, working with Pierre Fournier.

George Sterne, *tenor,* sings with the L.A. Master Chorale, L.A. Music Center Opera, and studies and teaches at UCLA.

Kimberly Stewart, *trumpet,* lives in Memphis, Tennessee where she plays with the Memphis Symphony. In 1994-95 she pursued graduate studies at the University of Michigan in Ann Arbor.

Elizabeth Stoppels, *Associate Principal Second Violinist,* received degrees in violin performance from the Oberlin Conservatory and the Eastman School of Music. Since 1990, she has been a member of the San Antonio Symphony. Before that Beth was Assistant Principal Second Violin of the Jacksonville (FL) Symphony and the Principal Second Violin of the Virginia Symphony and the Virginia Opera.

Tony Striplin, *Principal Clarinetist,* performs regularly with the San Francisco Opera, Symphony, and Ballet orchestras. Mr. Striplen is also co-founder of the Gold Coast Chamber Players, an ensemble that has concertized throughout the state and most recently was invited to perform by the Cali-fornia Mozart Society in Monterey. He has been a regular performer with the Colorado, Cabrillo, Bear Valley and Tanglewood Music Festivals.

Jackie Suzuki, *violinist,* is a member of the Long Beach Symphony and the Glendale Symphony as well as the Japan-American Symphony. She also plays occasionally with the Santa Barbara Symphony and the Long Beach Opera. Ms. Suzuki holds degrees from Mannes College of Music in New York and the California Institute of Arts. She plays with the L.A. Baroque, Musica Angelica, the Twentieth Century Players, and is a member of the California E.A.R. Unit.

Artists

Sanford Sylvan
baritone
Sanford Sylvan was born in New York City and is a graduate of the Manhattan School of Music; he also studied at the preparatory division of Juilliard and at the Tanglewood Music Center. He is deeply committed to the vocal recital and his 1994-95 recital schedule has taken him all over the U.S. and to London. Two of his song recordings have been nominated for Grammy awards. In 1994 Mr. Sylvan made his Glyndebourne Opera Festival debut as Leporello in *Don Giovanni,* conducted by Simon Rattle, where he was seen by Elizabeth Wallfisch who recommended that Bruno Weil hire him for the Carmel Bach Festival. Mr. Sylvan took part in the Craig Smith/ Peter Sellars productions of Mozart operas which were seen on PBS' Great Performances and are on videocassette and laserdisc from Decca/ London. He originated the roles of Klinghoffer in *The Death of Klinghoffer* and Chou-En Lai in *Nixon in China,* both by John Adams. He has also participated in premieres of Peter Maxwell Davies's, *The Lighthouse,* Philip Glass's *The Juniper Tree,* and in a performance at the Proms in London of Michael Tippett's *The Ice Break,* which was recorded by Virgin Classics. He has performed in concert with the major U.S. orchestras and also appears annually with the New England Bach Festival under Blanche Moyse. As a chamber musician, he has performed with the Chamber Music Society of Lincoln Center, several Music From Marlboro tours, and the Boston Symphony Chamber Players with whom he has recorded.

Loren Tayerle, *French horn,* is active in the Bay Area as a hornist and conductor. He is Principal Horn of the S.F. Opera Center's Western Opera Theater and Assistant Principal of the Marin Symphony. Loren has performed with the S.F. Symphony and Ballet. Last season Loren conducted the S.F. Concerto Orchestra and made his debut with the Berkeley Symphony.

Diane Thomas, *soprano,* see Festival Staff Page

George Thomson, *Associate Principal Violist,* is known to Bay Area audiences for performances of new as well as old music, both as violist and violinist. He performs with American Bach Soloists and Philharmonia Baroque Orchestra, and he is a founding member of the San Francisco-based new music ensemble EARPLAY. Also an accomplished conductor, he has appeared with the Berkeley Contemporary Chamber Players, Berkeley Contemporary Opera, EARPLAY, and Composers Inc. He is Music Director of the Prometheus Symphony, a community orchestra affiliated with Merritt College in Oakland, CA.

Allen Townsend, *tenor,* holds a B. Mus. from Louisiana State and an M. Mus. from Southern Methodist University. He has done post-graduate study in the Resident Artist Training Program with Tri-Cities Opera in Binghamton, NY. He lives in Dallas where he has been soloist with many churches and is a current member of the Dallas Bach Society Chorus and Dallas Vocal Artists. He has also sung with the Dallas Opera Chorus.

Brian Vaughn, *bass,* is a 1987 graduate of Oberlin Conservatory of Music, from which he received degrees in voice performance and music education. Brian is the Director of Choral Activities at The Brentwood School in Los Angeles and the Director of Music Ministry at the Sherman Oaks United Methodist Church.

Elizabeth Wallfisch
Concertmaster
Elizabeth Wallfisch gave her concerto debut at the age of 12, before leaving her native Australia to study at England's Royal Academy of Music where she won many prizes including the President's Prize. She won the first Franco Gulli Senior Prize for violin at the Accademia Chigiana in 1982 and was joint First Prize winner of the Mozart Memorial Prize the same year. At the 1974 Carl Flesch Violin Competition she was awarded the prize for the most outstanding performance of Bach. Elizabeth Wallfisch undertakes a busy schedule of concerts, recordings and broadcasts both as a concerto soloist, often directing from the violin, and as a recitalist with The Locatelli Trio which she founded in 1989. She is one of the players who regularly leads the Orchestra of the Age of Enlightenment. She has recorded the complete violin concertos of Bach and Haydn, including those reconstructed from Bach's harpsichord concertos in D Minor and in G Minor, and the Haydn *Sinfonia Concertante,* on the Virgin Classics "Veritas" label with the OAE. Recent releases on CD include Bach's violin concertos on Virgin Veritas, and the Locatelli *L'Arté del Violino* concertos, Opus 3 on Hyperion. Also there are the Veracini *Sonate Accademiche* and Albinoni's *Sonatas,* Opus 6 and Opus 10. With the Locatelli Trio, she completed a three-week tour of Australia in October 1993, and the trio made its New York debut in January 1994. 1995 projects include many celebratory concerts for the tricentenary of Locatelli's birth: tours of Holland, Spain, Australia and the U.S.

Artists

Raphael Wallfisch
cellist

Raphael Wallfisch is married to Elizabeth Wallfisch and they live in London; his father was the noted pianist, Peter Wallfisch. Raphael Wallfisch studied with Gregor Piatigorsky in California, and he was chosen to perform chamber music with Jascha Heifetz among others in the informal recitals that Piatigorsky held at his home. At the age of 24, he won the Gaspar Cassado International Cello Competition in Florence. Since then he has continually played worldwide. He regularly appears in the U.S. and Canada, as well as in Australia and all the principal countries of Europe. As well as giving many masterclasses, he has tutored the Piatigorsky Seminars in Los Angeles. He also teaches at the Guildhall School of Music in London. For the Chandos label he has recorded many 19th and 20th century works; he has also recorded a wide range of British cello concertos. His latest completed project is a recording of all 30 concertos by Vivaldi just released on the Naxos label; he will go on to record the complete cello sonatas of Beethoven for EMI Eminence, the complete cello concertos of Boccherini and C.P.E. Bach, and *The Protecting Veil* by John Tavener.

Allen Whear, *Associate Principal Cellist,* is a graduate of the New England Conservatory and the Juilliard School. As the recipient of an ITT International Fellowship he studied with Anner Bylsma in Holland. Active as a continuo player with both period and modern instrument ensembles, he has performed with the Vienna Boys Choir, Musica Antigua Köln, Tafelmusik, the Smithsonian Chamber Orchestra, Concert Royal, and is principal of the Brandenburg Collegium and the Mid-Atlantic Chamber Orchestra. Mr. Whear has taught at Interlochen Arts Academy, the 92nd St Y in New York, and Shenandoah University. He has recorded on Sony, Deutsche Harmonia Mundi, Virgin, and Music Masters labels.

Scott Whitaker, *tenor,* has been an active performer in Los Angeles since 1982, after earning an M.A. in Historic Performance Practice from Stanford. He has performed and recorded a broad range of repertoire from the 12th to the 20th centuries.

Donald Wilkinson, *baritone,* enjoys a career in recital, concert, opera, oratorio, and contemporary music. He has appeared as soloist with the symphony orchestras of Pittsburgh, Jacksonville, and Vermont, and in 1991 he made his Boston Symphony Orchestra debut in *Salome* with Seiji Ozawa conducting. He has also appeared with Christopher Hogwood and the Handel and Haydn Society, Philadelphia Bach Festival, Washington Bach Consort, and Colorado's Breckenridge Music Festival. A member of Boston's Emmanuel Music since 1984, he has performed over 100 of Bach's sacred cantatas. He was a 1993 Adams Fellow.

Paul Wright, *Associate Concertmaster,* was born in Australia, began studying violin at eight and three years later was accepted at the Yehudi Menuhin School in England. Between music and academic studies at the school, Paul performed both as a soloist and quartet member throughout England and Switzerland. In 1978 he entered The Juilliard School and returned in 1980 to Australia. He joined the staff of the West Australian Conservatorium and took up a position as leader of the West Australian String Quartet. In 1987 he founded the Cristofori Trio, a piano trio in residence at the University of Western Australia, where, since 1990, Paul has been the Geoffrey Robinson Musician in Residence. He is well known to Australian audiences, having appeared on numerous occasions as guest concertmaster with the Australian Chamber Orchestra. He has also performed in Europe, the U.S. and Australasia. The music of the Baroque and Classical Periods are a speciality and he currently leads two ensembles in this genre: Ensemble Arcangelo and the Brandenburg Orchestra in Sydney, with whom he has recorded two CDs. He has recently been invited to form a trio with fortepianist Geoffrey Lancaster to make CDs and national tours of Australia.

Adriana Zoppo, *violinist,* performs frequently throughout Los Angeles as orchestra, studio, and chamber musician. In addition to maintaining a private teaching studio, she performs on Baroque violin with the L.A. Baroque Orchestra and the L.A. Baroque Players, with whom she has appeared as soloist locally and on tour. Ms. Zoppo received her degrees from U.S.C. and the U. of Michigan.

Calendar of Events

Calendar of Events for the Carmel Bach Festival 1995 Season

(For detailed programs see appropriate page in program section.)

WEEK ONE

Saturday, July 15

2 p.m. Lecture, Carpenter Hall, Free
5:30 p.m. Gala Dinner, Carmel Women's Club, $75
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Opening Night Concert, Bach and Stravinsky, Theater

Sunday, July 16

12 noon *The Goldberg Variations,* All Saints Church
1 p.m. Pre-Concert Talk, Carpenter Hall, Free
1:30 p.m. Tower Music, Terrace, Free
2 p.m. Concert, *Christmas Oratorio,* Theater
3:30 p.m. Interval in the European Manner, Terrace, $15

Monday, July 17 - Keyboard Day

10:00 a.m. Open Rehearsal, Theater, Free
10:30 a.m. Harpsichord Recital, All Saints Church
12 Noon-2 p.m. Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Organ Recital, Carmel Mission Basilica
8 p.m. Piano Evening with Janina Fialkowska, Theater

Tuesday, July 18

10:00 a.m. Open rehearsal, Theater, Free
10:30 a.m. Panel Discussion, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, All Saints Church
3:45 p.m. Ice Cream Social, All Saints Church
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Haydn/Beethoven, Theater

Wednesday, July 19

10:00 a.m. Open Rehearsal, Carmel Mission, Free
10:30 a.m. Lecture, Carpenter Hall, Free
12 Noon-2 p.m. Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Chamber Music Recital, All Saints Church
6 p.m. Solo Cello Concert, Chapel in the Forest
6:30 p.m. Mission Dinner, $50
8:30 p.m. Tower Music, Mission Courtyard, Free
9 p.m. Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Thursday, July 20

2:30 p.m. Chamber Music Recital, All Saints Church
4 p.m. Keyboard Performance Panel, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Italian Violin Concertos, Theater

Friday, July 21

10:30 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, All Saints Church
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Purcell and Bach, Theater

WEEK TWO

Saturday, July 22

11 a.m. Recital, Cello/Piano, Theater
2 p.m. Lecture, Carpenter Hall, Free
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Bach and Stravinsky, Theater

Sunday, July 23

12 Noon *The Goldberg Variations,* All Saints Church
1 p.m. Pre-Concert Talk, Carpenter Hall, Free
1:30 p.m. Tower Music, Terrace, Free
2 p.m. Concert, *Christmas Oratorio,* Theater
3:30 p.m. Interval in the European Manner, Terrace, $15

Monday, July 24 - Keyboard Day

10:30 a.m. Harpsichord Recital, All Saints Church
12 Noon-2 p.m. Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Organ Recital, Carmel Mission Basilica
8 p.m. Piano Evening with Janina Fialkowska, Theater

Tuesday, July 25

10:30 a.m. Panel Discussion, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, All Saints Church
3:45 p.m. Ice Cream Social, All Saints Church
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Haydn/Beethoven, Theater

Wednesday, July 26

10:30 a.m. Lecture, Carpenter Hall, Free
12 Noon-2 p.m. Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Chamber Music Recital, All Saints Church
6 p.m. Mezzo-Soprano/Fortepiano Concert, Chapel in the Forest
6:30 p.m. Mission Dinner, $50
8:30 p.m. Tower Music, Mission Courtyard, Free
9 p.m. Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Calendar of Events

Calendar of Events for the Carmel Bach Festival 1995 Season

(For detailed programs see appropriate page in program section.)

Thursday, July 27

9 a.m. BACH TO THE FUTURE, Natividad Elementary School, Salinas
10:30 a.m. Brass Performance Panel, Carpenter Hall, Free
12:30 p.m. BACH TO THE FUTURE, Children's Concert, Theater, Free
2:30 p.m. Chamber Music Recital, All Saints Church
7:30 p.m. BACH'S TOPS, Sherwood Hall, Salinas, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Italian Violin Concertos, Theater

Friday, July 28

10:30 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, All Saints Church
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Purcell and Bach, Theater

WEEK THREE

Saturday, July 29

11 a.m. Recital, Cello/Piano, Theater
2 p.m. Lecture, Carpenter Hall, Free
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Bach/Stravinsky, Theater

Sunday, July 30

12 Noon *The Goldberg Variations,* All Saints Church
1 p.m. Pre-Concert Talk, Carpenter Hall, Free
1:30 p.m. Tower Music, Terrace, Free
2 p.m. Concert, *Christmas Oratorio,* Theater
3:30 p.m. Interval in the European Manner, Terrace, $15

Monday, July 31 - Keyboard Day

10:30 a.m. Harpsichord Recital, All Saints Church
12 Noon-2 p.m. Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Organ Recital, Carmel Mission Basilica
2:30 p.m.-5:30 p.m. Wallfisch String Master Class, All Saints Church, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Piano Evening with Janina Fialkowska, Theater

Tuesday, August 1

10:30 a.m. Panel Discussion, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, All Saints Church
3:45 p.m. Ice Cream Social, All Saints Church
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Haydn/Beethoven, Theater

Wednesday, August 2

10:30 a.m. Lecture, Carpenter Hall, Free
Noon-2 p.m. Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 p.m. Chamber Music Recital, All Saints Church
6 p.m. Bach Organ Concert, Chapel in the Forest
6:30 p.m. Mission Dinner, $50
8:30 p.m. Tower Music, Mission Courtyard, Free
9 p.m. Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Thursday, August 3

9 a.m. BACH TO THE FUTURE, Manzanita School, Seaside
10:30 a.m. Woodwind Performance Panel, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, All Saints Church
7:30 p.m. BACH'S TOPS, Oldemeyer Center, Seaside, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Italian Violin Concertos, Theater

Friday, August 4

10:30 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Adams Vocal Fellows in Recital, Theater
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Purcell and Bach, Theater

FINAL WEEKEND

Saturday, August 5

11 a.m. Recital, Cello/Piano, Theater
6 p.m. Pre-Concert Dinner, Chapman Room, $40
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, *"Best of the Fest,"* Theater
10 p.m. Grand Finale Reception, Carmel Women's Club, $10

Sunday, August 6

12 Noon *The Goldberg Variations,* All Saints Church
2:30 p.m. Tower Music, Mission, Free
3 p.m. Special Performance, Mission Concert
Listening from the courtyard will not be possible on this date.

In Memoriam

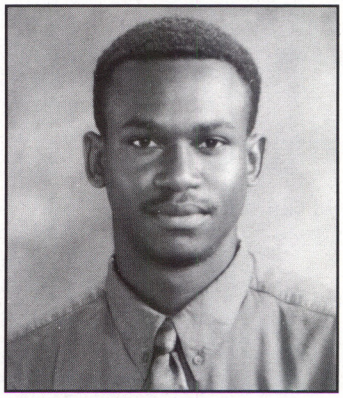
Fidel Grossman Sevilla
1928 - 1994

Carmel Bach Festival violist and orchestra manager, Fidel Sevilla, died suddenly last December 20. The musicians, board, staff and patrons will miss him very much.

In 1965 Fidel first came to the Festival where his wife-to-be, Marilyn, met him in 1967, and it was love at first sight. For their first date, Fidel asked Marilyn to the kangaroo races in Salinas. Apparently a number of orchestra musicians got lost in Salinas that night searching vainly for the kangaroo races. Fidel and Marilyn were married a few years later and their car's licence plate "FIDLYN" showed how their lives intertwined around music.

Fidel was born in South San Francisco of a Spanish father and a Hungarian/German mother. His knowledge of German lead him to a job with the Vienna Chamber Orchestra after he graduated from San Francisco State. After a year he returned to the Bay Area. Both he and Marilyn had been introduced to violin through a program in the school run by NAIM, the National Institutes for Music and Art, whereby violin lessons cost 35 cents per week. The Carmel Bach Festival has established the Fidel Sevilla Memorial Fund for Education and Outreach which will permanently bear his name. This year, we are proud to announce that the Fund will provide a scholarship to recent Monterey High School graduate, Anthony Wills, violinist from Seaside, who will participate in the Festival's Education and Outreach programs for the 1995 season.

Anthony Wills, *violin,* has been playing the violin for nine years. His private instruction has been guided by Cecilia Bayes and Kuil Boyadjieff. Since 1988, Anthony has been a member of the Youth and Honors Orchestras of Monterey County, headed by Youth Music Monterey. He's a graduate of Monterey High School where he was a member of the orchestra (violin I), concertmaster, string quartet (viola/violin), and jazz ensemble (string bass). Anthony has been recognized as a notable musician in several high school honors groups which include the California Music Educator's Association (CMEA), All-State Orchestra, California Orchestra Director's Association (CODA), Festival Orchestra, Central Coast Section (CCS) Orchestra, and Monterey Jazz Festival County Honor Band.



Anthony Wills of Seaside, Recipient of Fidel Sevilla Scholarship

Anthony will be a freshman at Stanford University studying biology and violin performance. Future plans include medical school and a career in medical research (genetics) and orchestral performance.

Carolyn Higashi

The Carmel Bach Festival Board of Directors announces with great sadness the untimely death in early January of one of its youngest members, Carolyn Higashi. Board member Charles Schimmel, who was a close friend writes, "She joined the Board in 1993, after many years of attendance and volunteer work at the Festival. She was an eager participant, especially in the areas of hospitality and finance. Her love of the music goes back to her early childhood, when she studied Bach on the piano. Carolyn's support of the arts and non-profit educational enterprises was a huge part of her life. When asked what her life was about, she replied without hesitation, '...about generosity, about sharing the great blessings I have with others, about giving people the opportunity to realize their full potential.' We will all miss her dearly."

Carmel Bach Festival 1995
58th Season Program

Saturday Concert

July 15, 22, 29, 8 p.m., Sunset Center Theater

Opening Night Concert
Festival Chorale and Orchestra
Bruno Weil, Conductor

I. **Brandenburg Concerto No. 3 in G Major, BWV 1048** ..... **Johann Sebastian Bach**
1685-1750

(Allegro)
(Adagio)
Allegro

II. **Concerto in E-Flat for chamber orchestra, "Dumbarton Oaks"** ..... **Igor Stravinsky**
1882-1971

III. **Concerto for harpsichord in D Minor, BWV 1052** ..... **J.S. Bach**

Allegro
Adagio
Allegro

Paul Nicholson, *harpsichord*

Intermission

IV. **Cantata BWV 213, *Hercules auf dem Scheidewege*** ..... **J.S. Bach**
(Hercules at the Crossroads)

Chorus: *Lasst uns sorgen, lasst uns wachen*
Recitative: (Hercules) *Und wo? Wo ist die rechte Bahn*
Aria: (Pleasure) *Schlafe, mein Liebster*
Recitative: (Pleasure, Virtue) *Auf! Folger meine Bahn*
Aria: (Hercules, Echo) *Treues Echo*
Recitative: (Virtue) *Mein hoffnungs woller Held!*
Aria: (Virtue) *Auf meinen Flügeln sollst du schweben*
Recitative: (Virtue) *Die weiche Wollust locket zwar*
Aria: (Hercules) *Ich will dich nicht hören*
Recitative: (Hercules) *Geliebte Tugend*
Aria Duet: (Hercules, Virtue) *Ich bin deine*
Recitative: (Mercury) *Schaut, Götter, dieses ist ein Bild*
Chorus: *Lust der Völker*

Hercules . . . Catherine Robbin, *mezzo-soprano*
Pleasure . . . Rosa Lamoreaux, *soprano*
Virtue . . . . David Gordon, *tenor*
Mercury . . . Sanford Sylvan, *baritone*

Festival Chorale
Bruce Lamott, *Director*

This concert will be delay broadcast on KUSP-FM on Sunday, July 30 at 12 noon

Program Notes

I. Brandenburg Concerto No. 3

When Bach presented a beautifully penned presentation score of six concertos to the Margrave of Brandenburg in March 1721, he was neither offering entirely fresh compositions nor supplying a random selection of pre-existing concertos. He obviously drew from an extant stock of pieces performed at the Köthen court, but seems to have chosen six pieces which gave the widest and most diverse definition of the concerto idiom. This attitude of attempting an encyclopaedic survey of a musical genre and also of perfecting and refining the best of what he had already written became a major compositional concern for Bach over the last three decades of his life; the Brandenburg dedication may well mark the beginning of this process.

Two contrasting definitions of the concerto idiom (partly derived from the varied etymology of the word "concerto") still seemed to be current in Bach's time: concerto as agreement and interplay between the instrumental forces concerned and concerto as "competition" between forces unequally disposed between soloists and ripienists (i.e. non-soloists). The third concerto comes closest to fulfilling the first definition, with the opening movement comprising the interplay of the three choirs of violins, violas and cellos and the last presenting an even more homogeneous texture of violins and violas above the continuo. What is sacrificed in terms of solo virtuosity is amply compensated by the fleet interplay of forces, a kaleidoscopic celebration of the entire violin family.

The first movement is loosely based on the *da capo* form usually associated with vocal arias. However, Bach entirely transcends the static nature of that form where the music is normally broken into two discrete sections with the first repeated at the end; here there is an overall sense of dramatic intensification during the course of the movement. The return of the opening section is modified with a new theme and some unexpected turns of event. The two cadential chords constituting the second movement ("Adagio") certainly do not refer to a piece that has since been lost since they come on the middle of a page in the presentation autograph. Perhaps, in the manner of Handel's later organ concertos, they signify a solo improvisation; perhaps, given the complexity and intensity of the movements on either side, they should be played precisely as they stand, as if the slow movement has been simply vaporized. There is certainly a sense throughout the collection that Bach played on the expectations and conventions of concerto writing, here providing merely the last two chords of an expected, but non-existent, movement.

The third movement is, unusually for Bach's finales, a piece in binary form with each of the two halves repeated. Here there is a definite element of virtuosity, but transferred from the customary soloist to the entire ensemble. Never again in the history of the concerto has there been such a piece that maintains the dazzle of the concerto idiom without profiling a single soloist.

John Butt

II. Concerto in E-flat for Chamber Orchestra

The program notes for the 1993 Festival performance of Stravinsky's *Suite de Pulcinella* explained that *Pulcinella* (1919-1920) is the commencement of Stravinsky's neoclassic initiative, a phase of his compositional life that continued for three decades. He described that work as

> my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course — the first of many love affairs in that direction.

The Festival continues to explore those "love affairs" with this performance of Stravinsky's chamber concerto of two decades later, a work that again draws from Baroque music as did Pulcinella, but in this case the wellspring of inspiration is the music of J. S. Bach himself.

The *Dumbarton Oaks Concerto* takes its name from the Washington D.C. estate of Mr. and Mrs. Robert Woods Bliss, who commissioned the work in 1937. The Blisses, well known patrons of the arts, requested the work in celebration of their thirtieth wedding anniversary in 1938. Just at this time Stravinsky contracted tuberculosis and was ordered to a sanatorium in Switzerland, where his wife and two of their children were already convalescing. Instead of entering the hospital, however, Stravinsky chose to take lodging near his family where "I played Bach and wrote my little concerto in the style of the Brandenburg Concertos." Due to his illness the composer could not reenter the United States, so in the spring of 1938 the concerto was given its premiere at Dumbarton Oaks under the direction of Nadia Boulanger.

Stravinsky's concerto is a work which embodies the concept of the Baroque concerto and presents a caricature of the *Brandenburg Concerti*. The principal idea at the beginning of the first movement is directly based on the opening of the *Brandenburg Concerto No. 3* on this program. Stravinsky noted "I do not think that Bach would have begrudged me the loan of these ideas and materials, as borrowing in this way was something he liked to do himself."

In contrast to the busy first movement, the middle movement opens with a spare, simple main subject, which returns after a richer middle section. A coda of quiet chords ends the movement.

The staccato finale, like the first movement, develops with increasing ostinato repetition in a movement that has the character of a march. Its final *tutti* breaks off abruptly.

John Hajdu Heyer

III. **Concerto for harpsichord in D minor**

Bach's decision to give a major concerted role to the harpsichord in his fifth Brandenburg Concerto proved to be a major landmark in the development of the keyboard concerto, showing that the harpsichord could be virtuosically profiled in just the same way as instruments such as the violin. During the next few years, with his new appointment in 1723 as Thomaskantor in Leipzig, Bach seems not to have developed any more new concerted music for harpsichord, although he continued to work on pieces for obbligato harpsichord and melody instrument. Furthermore, in the context of the third cycle of Leipzig cantatas, Bach arranged several movements from his solo concertos for organ and orchestra (anticipating the main bulk of Handel's organ concertos by several years). It seems very likely that Bach performed these concerted organ parts himself and that they constituted a sort of "research project" into the potentialities of the keyboard medium.

By the 1730s Bach was fully involved again in secular music making in the context of the Leipzig *Collegium Musicum* (however, it has become increasingly evident that the early Leipzig years were not solely devoted to church music), and here he seems to have made a practice of transcribing many of his existing concertos (and indeed some by other composers) for one of more harpsichords. Again it seems likely that he himself was often the soloist, although he undoubtedly performed the concertos for multiple harpsichords with some of his more talented sons and pupils. While many have assumed that Bach created the harpsichord concerto in a vacuum out of "enlightened" self-interest, it has recently emerged that there was a great vogue for concerto-like writing for keyboard during the 1730s; in other words, Bach may equally well have been responding to popular demand. The fact that nearly all the concerto movements are transcribed from existing concertos might suggest either that Bach did not care to devote much time to the project, or — more likely — that he was trying to prove a particular point, that the keyboard could be just as flamboyant as other solo instruments.

The Concerto in D Minor opens Bach's manuscript of seven harpsichord concertos; while many of the other concertos can be traced directly to earlier works, the origins of this concerto are somewhat obscure. Certainly the first two movements appear as organ obbligatos in Cantata 146, and the third in Cantata 188, but it is generally assumed that the work was originally a violin concerto, on account of the large number of "string-crossing" passages (and obvious signs of transcription in the harpsichord manuscript). The mystery deepens with the appearance of another, somewhat incompetent, version of the harpsichord concerto, not only independent of Bach's but also predating it, by his son Carl Philipp Emanuel.

There is a certain amount of dispute about who wrote the original concerto, since some believe the unison opening and the extensive passages of "merely" virtuoso solos are atypical or even unworthy of Bach. However, it is difficult to conceive who else could possibly have written it (and why has the original not been found? and why did Bach reuse it so many times if it was not his own?). The non-thematic passage work contributes to a work of unparalleled dramatic pacing. A transcription it might be, but the solo writing works especially well for harpsichord, its speed, pacing and register ensuring that it is not too often obscured by the orchestral parts (a frequent problem with harpsichord concertos). Bach seems to have put it at the beginning of the manuscript in pride of place, as the most flamboyant keyboard concerto he was ever to write. It was not again matched until the time of Mozart, and in the nineteenth century it became celebrated as Bach's most impressive — indeed demonic — "piano concerto."

IV. **Cantata BWV 213**

Bach's honeymoon years at Leipzig ended sometime in the late 1720's with increasing problems with the town authorities "odd, and little interested in music," a school policy which promoted students who were academically - and not necessarily musically — gifted, and at least one move to relieve Bach of his post on account of his disinclination to act as an academic schoolteacher (technically the central duty of the Kantor). In 1733 he petitioned the new elector of Saxony, Friedrich August II, for a court title which would increase his status in Leipzig. But despite his presentation of the performing parts of the *Kyrie* and *Gloria* of the *B Minor Mass,* no title was forthcoming. Bach did not give up however. Since 1729 he had been director of the Leipzig *Collegium Musicum,* a group of largely student musicians who performed regularly in a local coffee-house. With this group he proceeded to perform a whole series of secular cantatas in honor of the royal family. Although Friedrich is known to have been present at only one of these performances, Bach doubtlessly hoped that news of his fidelity would swiftly travel to Dresden (secret services are by no means only a twentieth-century malaise). The local newspaper, the *Leipziger Zeitungen,* contains an entry for a performance by the *"Bachische Collegium Musicum"* on 5 September 1733, in honor of the birthday of Friedrich Christian, the eleven-year-old crown prince of Saxony.

Bach and his librettist ("Picander") created a work, *"Hercules at the crossroads,"* which was designed as an allegory on the nobility of the young prince. The drama (one of the nearest to operatic style and format in Bach's oeuvre) draws on the ancient legend of Hercules and the two women at the crossroads, one tempting him toward worldy lust and gracious living, the other toward possible sorrow, but certain virtue and greater glory. As Mercury confirms in the closing recitative, Hercules represents the young prince, who has already, apparently — at a tender

age — chosen the nobler course. In Bach's time there was obviously no better means of flattery than to compare royalty with ancient gods, as if this somehow gave their noble blood an added authenticity. Friedrich August II himself must have felt somewhat insecure at this time since he was yet to be elected to the Polish throne, something his father had deftly accomplished by converting to Roman Catholicism.

As with so many of Bach's secular works, the composer was not disinclined to adapt existing music for the latest project: the final chorus of Cantata 213 originated in a piece Bach wrote for the Köthen court some fifteen years previously. The *galant* Gavotte style must have appealed to many German nobles of the time, anxious as they were to emulate the courtly graces of the French court (indeed French was the fashionable language among aristocrats, German being reserved for those of more common stock). Furthermore, Bach reused no less than seven pieces from Cantata 212 in the *Christmas Oratorio* which he performed in the Christmas period 1734-5. (To be performed in tomorrow's concert.) While we may never know whether Bach composed this music with an eye toward its later religious use, it is interesting to compare the texts and moods of the two settings. For instance, the first aria, sung by the seductive *Wollust* (pleasure), reappears in the Oratorio as a cradle-song for the infant Jesus (even the opening line of text is identical!).

Hercules proceeds to ask the echo for advice in his choice of the better course; in the Oratorio this becomes a dialogue between the believer and his conscience on the emotion stirred by the name of the Saviour, a somewhat contrived parody of the original music. Virtue (Tugend) rouses Hercules with promises of glory in a stirring duet for oboe and violin. This reappears in the Oratorio with the obbligato adapted for two violins; the text preserves the same mood of strength and courage required for a life of praise. On the other hand, Hercules' aria denouncing *Wollust* undergoes a complete transformation of affect:

Paul Nicholson, harpsichordist and Catherine Robbin, mezzo-soprano.

while it is essentially an angry and defiant piece in Cantata 213, in the Oratorio it becomes a suave movement with added oboe d'amore in an essentially legato style (as opposed to the original staccato); the text exhorts Zion to prepare for the most beautiful and lovely saviour. Having chosen the way of virtue, Hercules sings what is essentially a love-duet with Tugend. Interestingly Bach originally considered using here the music which later became the *"Et in unum"* of the *B Minor Mass.* Here the two vocal lines mimic and join one another, singing in euphonious thirds and sixths. Bach transformed this into a duet praising the compassion of Christ. In all, most of these arias have a more immediate impact in their earlier secular context, something which is often missed when so much emphasis is given to Bach as a religious composer. This does not, of course, lessen the quality of the *Christmas Oratorio* where the new sequence of music and the refinement of the individual numbers creates an equally compelling musical experience. However, Bach's insight as a dramatist (perhaps he could have been an opera composer after all?) has been sacrificed for a more abstract expression of religious devotion.

John Butt

Cantata 213 text and translations

1. **Coro**

Ratschluss der Götter:
Lasst uns sorgen lasst uns wachen über unsern Göttersohn! Unser Thron wird auf Erden herrlich und verkläret werden, unser Thron wird aus ihm ein Wunder machen.

Chorus

Decree of the Gods:
Let us take care, let us keep watch over our godly son! Our throne shall be ennobled and transfigured upon earth; our throne shall make a marvel of him.

2. **Recitative** (Alto)

Hercules: *Und wo? Wo ist die rechte Bahn, da ich den eigepflanzten Trieb, dem Tugend, Glanz und Ruhm und Hoheit leib, zu seinem Ziele bringen kann? Vernunft, Verstand und Licht begehrt, dem allen nachzujagen, Ihr schlanken Zweige, könnt ihr nicht Rat oder Weise sagen?*

Hercules: And whither? Where is the right path, where I may bring to fulfillment my unquenchable striving after virtue, honor, and renown? Reason, understanding, and wisdom demand that I pursue all this, O narrow pathways, can you offer no counsel or advice?

3. **Aria** (Soprano)

Wollust: *Schlafe, mein Liebster, und pflege der Ruh, folge der Lockung entbrannter Gedanken! Schmecke die Lust der lüsternen Brust, und erkenne keine Schranken!*

Pleasure: Sleep, my beloved, and turn to your rest; follow the lure of passionate feelings! Taste the delight of a lustful heart, and obey no restraints!

4. **Recitative**
(Soprano, Tenor)

Wollust: *Auf! folge meiner Bahn, da ich dich ohne Last und Zwang mit sanften Tritten werde leiten. Die Anmut gehet schon voran, die Rosen vor dir auszubreiten; verziehe nicht, den so bequemen Gang mit Freuden zu erwählen!*
Tugend: *Wohin? mein Hercules, wohin? Du wirst des rechten Weges fehlen. Durch Tugend, Müh und Fleiss erhebet sich ein edler Sinn.*
Wollust: *Wer wählet sich den Schweiss, der in Gemächlichkeit und scherzender Zufriedenheit sich kann sein wahres Heil erwerben?*
Tugend: *Das heisst: sein wahres Heil verderben.*

Pleasure: Come! follow my path, whither I shall lead you with gentle steps, free of burdens and duties. Delight already goes before, to spread roses in your path; do not shrink from joyfully choosing so smooth a path!
Virtue: Whither, my Hercules, whither? You'll miss the true path. It is through virtue, toil, and diligence that a noble soul is exalted.
Pleasure: Who chooses toil, when he might find his true happiness in ease and careless merriment?
Virtue: You mean ruin to his true happiness.

5. **Aria** (Alto)

Hercules: *Treues Echo dieser Orten sollt ich bei den Schmeichelworten süsser Leitung irrig sein? Gib mir deine Antwort: Nein!*
Echo: *Nein!*
Hercules: *Oder sollte das Ermahnen, das so mancher Arbeit nah, mir die Wege besser bahnen? Ach, so sage lieber: Ja!*
Echo: *Ja!*

Hercules: O faithful Echo of these lands, shall I be seduced by the flattering words of glib advice? Give me your answer: No!
Echo: No!
Hercules: Or will the admonition that promises so much toil show my path more truly? O, would you might say Yes!
Echo: Yes!

6. **Recitative** (Tenor)

Tugend: *Mein hoffnungsvoller Held, dem Ich ja selbst verwandt und angeboren bin, komm und erfasse meine Hand und höre mein getreues Raten, das dir der Väter. Ruhm und Taten im Spiegel vor die Augen stellt! Ich fasse dich und fühle schon die folgbare und mir geweihte Jugend. Du bist mein echter Sohn, ich deine Zeugerin, die Tugend.*

Virtue: My hopeful hero, to whom I am truly kin and kind: come, grasp my hand and harken to my just counsel, which holds up before your eyes the mirrored image of your father's fame and deeds! I embrace you and sense at once your obedient youth, sacred to me. You are my true son, I Virtue, your begetter.

7. **Aria** (Tenor)

Tugend: *Auf meinen Flügeln sollst du schweben, auf meinem Fittich steigest du den Sternen wie ein Adler zu. Und durch mich soll dein Glanz und Schimmer sich zur' Vollkommenheit erheben.*

Virtue: Upon my wings you shall soar, upon my pinions you shall ascend to the stars like an eagle. And by me shall your honor and luster be exalted to perfection.

8. Recitativo (Tenore)

Tugend: *Die weiche Wollust locket zwar; allein, wer kennt nicht die Gefahr, die Reich und Helden kränkt; wer weiss nicht, o Verführerin, dass du vorlängst und künftighin, so lang es nur den Zeiten denkt, von unsrer Götter Schar auf ewig musst verstossen sein?*

Virtue: Soft pleasure is indeed seductive: only who does not know the danger that strikes down empire and heroes alike; who does not know, O false guide, that you must always — long ago and long hence, beyond all ken of the ages — be cast down by our godly host?

9. **Aria** (Alto)

Hercules: *Ich will (mag) dich nicht hören, ich will dich nicht wissen, verworkene Wollust, ich kenne dich nicht. Denn die Schlangen, so mich wollten wiegend fangen, hab ich schon lange zermalmet, zerrissen.*

Hercules: I will (I may) not hear you, I will not acknowledge you; infamous Pleasure. I know you not. For long ago I crushed and rent the serpents that would have strangled me in my cradle.

10. **Recitative** (Alto, Tenore)

Hercules: *Geliebte Tugend, du allein sollst meine Leiterin beständig sein, Wo du befiehlst, da geh ich him, das will ich mir zur Richtschnur wählen.*

Tugend: *Und ich will mich mit dir so fest und so genau vermählen, dass ohne dir und mir mein Wesen niemand soll erkennen.*

Beide: *Wer will ein solches Bundnis trennen?*

Hercules: Beloved Virtue, you alone shall forever be my guide. Where you command, there shall I go — that will be my guiding rule.

Virtue: And I shall be wedded to you so faithfully and firmly that none will recognize me save by seeing both you and me.

Both: Who would dissolve such an alliance?

11. **Aria** (Duetto) Alto, Tenore

Hercules: *Ich bin deine,*
Tugend: *Du bist meine,*
Beide: *Küsse mich! Ich küsse dich. Wie Verlobte sich verbinden, wie die Lust, die sie empginden, treu und zart und eiferig, so bin ich.*

Hercules: I am yours.
Virtue: You are mine.
Both: Kiss me! I kiss you! Like lovers who plight their troth; like the joy they feel, faithful and sweet and ardent — thus am I.

12: **Recitativo** (Basso)

Mercur: *Schaut, Götter, dieses ist ein Bild von Sachsens Kurprinz Friedrichs Jugend! Der muntern Jahre-Lauf weckt die Verwunderung schon jetzund auf; so mancher Tritt, so manche Tugend, Schaut, wie das treue Land mit Freuden augefüllt, da es den Flug des jungen Adlers sieht, da es den Schmuck der Raute sieht, und da sein hoffnungsvoller Prinz der allgemeinen Freude blüht! Schaut aber auch des Musen frohe Reihen und hört ihr singendes Erfreuen.*

Mercury: Behold, O gods, this is an image of the youth of Saxony's crown prince Friedrich! The joyful course of his years already awakes wonder: as his steps proceed, his virtue grows. Behold how the faithful nation is filled with joy as it sees the young eagle's flight, sees the brilliance of this diamond, and as the promising prince flourishes to the joy of all! Behold, too, the Muses' rejoicing throng and hear their jubilation in song.

13. **Chorus**

Chor Der Musen: *Lust der Volker. Lust der Deinen, blühe, holder Friederich! Deiner, Tugend, Würdigkeit stehet schon der Glanz bereit, und die Zeit ist beglerig zu erschienen, eile, mein Friedrich, sie wartet auf dich!*

Choir of Muses: Darling of the people and of your loved ones, flourish, gracious Friedrich! The greatness of your virtue is already worthy of renown, and an epoch is eager to begin: haste my Friedrich, they are counting on you!

Sunday Concert

July 16, 23, 30, 2 p.m., Sunset Center Theater

Festival Chorus, Chorale and Orchestra
Bruno Weil, Conductor

I. ***Weihnachts-Oratorium,* BWV 248** ..... **Johann Sebastian Bach**
1685-1750

I. Christmas Day
Chorus: *Jauchzet, frohlocket!*
Recitative: (Evangelist) *Es begab sich aber zu der Zeit*
Recitative: (Alto) *Nun wird mein liebster Bräutigam*
Aria: (Alto) *Bereite dich Zion*
Chorale: *Wie soll ich dich empfangen*
Recitative: (Evangelist) *Und sie gebar ihren ersten Sohn*
Chorus: *Er ist auf Erden kommen arm*
Aria: (Bass) *Grosser Herr und starker König*
Chorale: *Ach, mein herzliebes Jesulein!*

II. Second Day of Christmas
Sinfonia
Recitative: (Evangelist) *Und es waren Hirten*
Chorale: *Brich an, o schönes Morgenlicht*
Recitative: (Evangelist) *Und der Engel sprach zu ihnen*
Recitative: (Bass) *Was Gott dem Abraham verheissen*
Aria: (Tenor) *Frohe Hirten, eilt*
Recitative: (Evangelist) *Und das habt zum Zeichen*
Chorale: *Schaut hin! dort liegt im finstern Stall*
Recitative: (Bass) *So geht denn hin, ihr Hirten*
Aria: (Alto) *Schlafe, mein Liebster*
Recitative: (Evangelist) *Und alsobald war der bei den Engel*
Chorus: *Ehre sei Gott*
Recitative: (Bass) *So recht, ihr Engel*
Chorus: *Wir singen dir in deinem Heer*

III. Third Day of Christmas
Chorus: *Herrscherdes Himmels*
Recitative: (Evangelist) *Und da die Engel*
Chorus: *Lasset uns nun gehen gen Bethlehem*
Recitative: (Bass) *Er hat sein Volk getröst't*
Chorale: *Dies hat er Alles uns getan*
Duet: *Herr, dein Mitleid*
Recitative: (Evangelist) *Und sie kamen eilend*
Aria: (Alto) *Schliesse, mein Herze*
Recitative: (Alto) *Ja, ja! mein Herz soll es bewahren*
Chorale: *Ich will dich mit Fleiss bewahren*
Recitative: (Evangelist) *Und die Hirten kehrten wieder um*
Chorale: *Seid froh dieweil*

There will be a 1-1/2 hour intermission for refreshments.

The Christmas Oratorio will be delay broadcast on KUSP-FM on Sunday, July 30 at 9:00 a.m.

Sunday Concert

July 16, 23, 30, 2 p.m., Sunset Center Theater

IV. Feast of the Circumcision
Chorus: *Fallt mit Danken*
Recitative: (Evangelist) *Und da acht Tage*
Duet: (Soprano, Bass) *Immanuel, o süsses Wort!*
Aria: (Soprano) *Flösst, mein Heiland*
Duet: (Soprano, Bass) *Wohlan! dein Name*
Aria: (Tenor) *Ich will nur dir zu Ehren leben*
Chorale: *Jesus richte mein Beginnen*

V. Sunday After New Year
Chorus: *Ehre sei dir, Gott!*
Recitative: (Evangelist) *Da Jesus geboren war zu Bethlehem*
Chorus: *Wo ist der neugeborne König der Juden?*
Chorale: *Dein Glanz all' Finsternis verzehrt*
Aria: (Bass) *Erleucht' auch meine finstre Sinnen*
Recitative: (Evangelist) *Da das der König Herodes hörte*
Recitative: (Alto) *Warum wollt ihr erschrecken?*
Recitative: (Evangelist) *Und liess versammeln alle Hohenpriester*
Trio: (Soprano, Alto, Tenor) *Ach! wann wird die Zeit erscheinen?*
Recitative: (Alto) *Mein Liebster herrschet schon*
Chorale: *Zwar ist solche Herzensstube*

VI. Feast of the Epiphany
Chorus: *Herr, wenn die stolzen Feinde schnauben*
Recitative: (Evangelist) *Da berief Herodes die Weisen heimlich*
Recitative: (Soprano) *Du Falscher, suche nur den Herrn*
Aria: (Soprano) *Nur ein Wink von seinen Händen*
Recitative: (Evangelist) *Als sie nun den Kînig gehöret hatten*
Chorale: *Ich steh'an deiner Krippen hier*
Recitative: (Evangelist) *Und Gott befahl ihnen im Traum*
Recitative: (Tenor) *So geht! genug, mein Schatz*
Aria: (Tenor) *Nun Mögt ihr stolzen Feinde schrekken*
Recitative: (Soprano, Alto, Tenor, Bass) *Was will der Höllen*
Chorale: *Nun seid ihr wohl gerochen*

Evangelist...David Gordon, *tenor*
Rosa Lamoreaux, *soprano*
Catherine Robbin, *mezzo-soprano*
Sanford Sylvan, *baritone*

Elizabeth Wallfisch, Paul Wright, *violins;* Simon Oswell, George Thomson, *violas;* Douglas McNames, *cello;* Bernhard Heinrichs, *oboe, oboe d'amore, oboe da caccia;* Damian Bursill-Hall, *flute;* Wolfgang Basch, *trumpet;* David Sprung, *French horn;* Jesse Read, *bassoon;* Paul Nicholson, *organ;* Thomas Annand, *harpsichord*

This concert will be delay broadcast on KUSP-FM on Sunday, August 7 at 11:00 a.m.

Program Notes

Christmas Oratorio

Bach's cantatas were closely associated with the designated text for the Gospel for the main morning service, providing a commentary and reflection on the reading concerned. Thus, in fulfilment of Luther's own supreme regard for both music and preaching, the cantata took over something of the role of the sermon (indeed the cantata and sermon followed one another in the liturgy). The *Christmas Oratorio,* a cycle of six cantatas, is no exception to this pattern; indeed each cantata was performed separately for six successive celebrations during the Christmas period 1734-5. However, while the Biblical text in most cantatas is paraphrased and intimated by poetic elaboration, the Oratorio presents the complete Gospel narrative of the Nativity (Luke 2:1-21 and Matthew 2:1-12), something which renders the work analogous to other familiar oratorios such as Handel's *Messiah.*

The printed libretto for the Leipzig congregations (issued toward the end of 1734), shows that the cycle began with a performance of Part I in both the Nikolai and Thomas churches, with Part II likewise performed twice on St. Stephen's day; Part III was performed in the Nikolai church on 27 December (St John's Day), Part IV on 1 January in both churches to celebrate the feast of the Circumcision; Part V on the following day (the first Sunday after New Year), in the Nikolai church; and Part VI on 6 January, in both churchs for the feast of the Epiphany.

During the Advent season it was not customary to perform elaborate church music in Leipzig, so Bach had nearly a month to prepare the six cantatas. When he first arrived in that city some ten years before, he composed at a frenetic rate, producing one cantata every week for at least three years. However, by the 1730s Bach seems to have become accustomed to a much more leisurely rate of composition (although it was still remarkable by modern standards). Moreover, he often reused earlier music, not necessarily to save time, but probably as part of a mission to perfect his music, refining and recasting pieces which he obviously valued.

The Christmas Oratorio is largely a "parody" (musical reworking) of movements from four secular cantatas Bach had composed in 1733-4. *Hercules at the Crossroads* (BWV 213 — see the notes for the Saturday Concert) was performed on 5 September 1733 to celebrate the birthday of the crown prince, Friedrich Christian of Saxony. The music for all the choruses and arias except the final chorus, was reused in the *Christmas Oratorio:* one piece in each of Parts I-III and three in Part IV. The Secular Cantata *Tönet, ihr Pauken! Erschallet, Trompeten!* (BWV 214), was written for the birthday of Maria Josepha, Electress of Saxony and (owing to her husband's recent election) Queen of Poland, on 7 December 1733. Like BWV 213, this was performed by the *Collegium Musicum.* Bach re-used four of its movements in the *Christmas Oratorio,* one in each of Parts II and III, and two in Part I. The first movement of the latter, with its opening timpani solo and trumpet fanfares, clearly fits the original text more precisely ("Sound your drums, blow your trumpets"), although it is hardly inappropriate as a more general expression of Christian praise. The cantata *Preise dein Glücke, gesegnetes Sachsen* (BWV 215), celebrating the first anniversary of the accession of Augustus III, Elector of Saxony and King of Poland, was first performed on 5 October 1734 in the market place in Leipzig, in the presence of the royal family. (It was heard in last year's Mission Concert.) This work provides a single movement for Part V (No. 47). The fourth cantata parodied in the *Christmas Oratorio* is known only from the incomplete original parts (BWV 248a) and this provides much of the music for Part VI.

Obviously the recitatives, which propel much of the Christmas narrative, and the twelve chorales that provide appropriate commentary from the standard Lutheran literature, did not belong to the secular models; most were preumably composed or (in the case of the chorales) arranged specifically for the Oratorio. Only five movements remain unaccounted for in earlier works, although it is possible that the majority of these are parodies of works that have since become lost. Certainly the topical pastoral sinfonia to Part II seems to be freshly composed, as is much of the expressive alto aria with violin obbligato, no. 31 from Part III, derived as it is from an abandoned sketch in cantata 215.

Lest it may be thought that Bach was either lazy or sacrilegious in converting to sacred purposes, music that was originally conceived for earthly royalty, it should be remembered that royalty was still often accorded a God-given authority in Bach's age; it was seen as being a major part of the hierarchical system of authority for which God functioned as the apex. In other words, Bach's belief in the divine right of monarchs was probably almost as strong as his belief and trust in God. Indeed, when many sought to challenge the absolute authority of the monarch in Bach's environment, Bach very clearly sided with the royalist party, his faithfulness to the royal office even overriding the fact that the Elector of Saxony had become a Catholic. The three surviving secular models for the *Christmas Oratorio* celebrate royal birthdays or newly-acquired royal authority, so Bach doubtless saw a direct analogy with the celebration of the birth of Christ. Much of the text and music of the resulting oratorio points to the figure of Christ as supremely "royal."

The orchestra for Parts I and III includes trumpets and timpani, those instruments particularly associated with festive, royal occasions. These cantatas both begin and end with the most festive writing and together frame Part II. This

presents an entirely different orchestral sound, characterized by an extraordinary group of four "non-standard" oboes (oboes d'amore and oboes da caccia), which together with flutes evoke the pastoral scene at the manger.

The theologian Robin Leaver notes that Bach links the Christmas celebration with Passion music and theology in the last three parts. First, in Part IV the bass recitatives (movements 38 and 40, framing the central soprano aria) provide meditations on the name of Jesus. These are combined with the Passiontide chorale *Jesu, du mein liebstes Leben,* thus associating the first shedding of the blood of Christ (i.e. circumcision), with the crucifixion. In Part V the Evangelist announces the arrival of the wise men followed by their question: "Where is he that is born King of the Jews?" This chorus is strongly reminiscent of the *turba* (crowd) choruses in Bach's passions, suggesting that Bach had passion music in mind at this point (some suggest that this chorus might derive from the lost Mark Passion, BWV 247). The finale chorale of Part VI is a sumptuous setting of the melody *Herzlich tut mich verlangen,* the "Passion Chorale" itself. Furthermore, this "Passion Chorale" melody has already been heard as the first chorale of Part I. Serving as both the first and the last chorale of the *Christmas Oratorio* as a whole, this movement emphasizes the very purpose of Christmas as celebrating the Incarnation that would eventually lead to crucifixion and atonement.

When the music of the *Christmas Oratorio* is compared with that of the earlier narrative oratorios (principally the great Passion settings) it often seems to present a considerably lighter style. Obviously, much of this relates to the difference of subject matter, but it also evidences a new stylistic direction that Bach embarked upon in the early 1730s. He seems to have made a conscious effort to integrate elements from the more modern galant idioms, characterized by graceful, strongly-phrased melodies (e. g. no. 19 from Part II, no. 29 from Part III), and lighter folk-inspired idioms (particularly in Part II). The trumpet writing in Parts I and III is of uncommon virtuosity and was undoubtedly inspired by the renowned skills of the Leipzig city trumpeter Gottfried Reiche. In the context of the homage music for the Saxon royal family, Reiche would have been an important musical ambassador for city of Leipzig. Unfortunately his efforts in performing for the royal celebrations on 5 October 1734 (when BWV 215 was performed) and the effects of torch smoke had an adverse effect, and he died the following day. Thus the return of the trumpet movements in the guise of the *Christmas Oratorio* a few months later must have struck a particularly melancholy note in Leipzig.

John Butt

Tower musicians, trombones Craig McNames and Suzanne Mudge in sunglasses.

Monday Concert

July 17, 24, 31, 8 p.m., Sunset Center Theater

An Evening with Janina Fialkowska

I. **Prelude and Fugue in E-Flat Minor, BWV 853** ..... **Johann Sebastian Bach**
from *The Well-Tempered Klavier, Book I* *1685-1750*

II. **Three Sonatas** ..... **Domenico Scarlatti**
1685-1757

Sonata in A Major
Sonata in D Minor
Sonata in G Major

III. **Sonata in D Major, Opus 10, No. 3** ..... **Ludwig van Beethoven**
1770-1827

Presto
Largo e mesto
Menuetto
Rondo

Intermission

IV. **Fantaisie in F Minor, Opus 49** ..... **Frédéric Chopin**
1810-1849

V. **Fantasie in C Major, Opus 17** ..... **Robert Schumann**
1810-1856

Durchaus phantastisch und leidenschaftlich vorzutragen
Mäßig Durchaus energisch
Langsam getragen Durchweg leise zu halten

Miss Fialkowska's appearance is generously underwritten by Mr. and Mrs. Jeptha Wade.

Steinway piano courtesy of Carmel Music Society.
Piano Technician, Horace Greeley

This concert will be delay broadcast on KUSP-FM on Monday, July 31 at 8:30 p.m.

Monday Concert

Program Notes

I. **Prelude and Fugue in E-flat Minor**

Bach's collections of 48 preludes and fugues known as the *Well-Tempered Clavier* occupied him through much of his mature creative years. The autograph of Book I is dated 1722 on the cover page and 1732 at the end, though many doubt the implication of the later date. Bach continued his activity with Book II, which seems to have occupied him from 1738 through 1742.

Bach's only contemporary on this program, Domenico Scarlatti, probably never came into contact with these preludes and fugues at his musical outposts on the Iberian peninsula, but each of the other three masters on tonight's program knew, admired, even worshipped *"The Forty-eight."* When Beethoven first came to Vienna, it was his playing of *The Well-Tempered Clavier* that initially established his reputation there. Chopin schooled his students on Bach's keyboard works, particularly the forty-eight preludes and fugues of *The Well-Tempered Clavier,* and he undoubtedly took his inspiration for his own remarkable preludes from those of Bach.

Robert Schumann also held profound interest in and admiration for Bach's music, as reflected in his "Maxims for Home and Life," which contain the advice:

> "Play conscientiously the fugues of good masters, above all those of Johann Sebastian Bach. Let the *Well-Tempered Clavier* be your daily bread. Then you will certainly become a solid musician."

This evening's program opens with a magnificent selection from the first set. While each of these preludes and fugues is a masterwork in its own right, the *E-Flat minor Prelude* stands out. In his book on the *Well-Tempered Clavier* Cecil Gray observes:

> There are occasions on which the writer on music feels more than usually superfluous, works to which no written tribute, however eloquent, can hope to do justice, and this Prelude in E-Flat Minor is one of them. Its utter simplicity renders any attempt at analysis or explanation ridiculous; its depth of emotional expression reaches down to levels to which no mere words can penetrate. No composer has ever combined this simplicity of expression and depth of emotion as Bach has; nowhere has he so consummately achieved the feat as in this miraculous piece of music.

The fugue offers an astounding, tightly woven masterpiece in which thirty entries of the main idea, some in inversion and in some in augmentation, unfold in eighty seven bars.

II. **Three Sonatas**

While Bach was at Köthen, Domenico Scarlatti left his native Italy for the Iberian peninsula, where he served royal households in Lisbon (1719-1728) and Madrid (1728-1757). In Lisbon Scarlatti was responsible for the training of the Princess Maria Barbara, talented daughter of King John V. For her training Scarlatti created the works for which he is remembered, more than 550 single-movement sonatas for solo harpsichord. Scarlatti's sonatas, like Bach's preludes and fugues, offer tremendous variety and present a vast array of character pieces, as reflected in the three sonatas on this evening's program.

III. **Sonata in D Major, Op. 10, No. 3**

During the years following his move to Vienna in 1792, Beethoven developed a circle of friends and supporters, among whom were the Count and Countess von Browne. The Count, a member of an old Irish family, was an officer in the service of Catherine the Great, Empress of Russia. He served as Governor General of Livonia, a region of present-day Estonia and Latvia, yet he seems to have spent most of his time in Vienna rather than in St. Petersburg, Riga or Talinn. The Countess was an excellent pianist. Between 1797 and 1803 Beethoven dedicated many works to the Brownes, who rewarded him generously. The great piano sonata Op. 22 is dedicated to the Count, and the three sonatas of Op. 10 are dedicated to the Countess. Curiously, after 1805 there is no record of continued contact between Beethoven and this talented couple.

The third sonata of Opus 10 presents a work of exceptional resourcefulness, indeed another milestone in Beethoven's treatment of the solo piano sonata. The first movement is a *presto* that is fiercely original, and unlike anything Beethoven or anyone else had yet written. The second movement, *Largo e mesto* (Broad and sad), is thought to have been inspired by Klärchen's death scene in Goethe's *Egmont* (1787), for which Beethoven was later to compose incidental music. According to Schindler, it was intended to depict melancholy in all its aspects. After the minuet which forms the third movement, the finale, a rondo, works out a curious subject with displaced rhythms and irregular phrases. Czerny described this movement as an example of how much could be derived from but a few notes. The sonata ends with a pianissimo coda, again offering a striking original gesture.

Chopin, Schumann and Bach

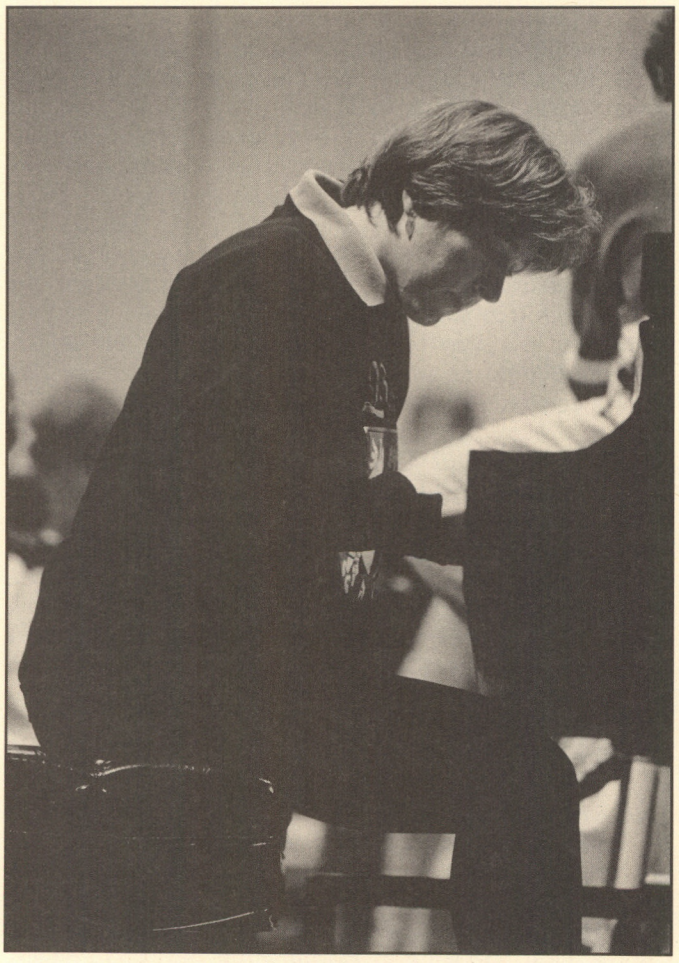
This evening's program concludes with two great romantic fantasies by two of Bach's greatest admirers. All the great romantics — Liszt, Mendelssohn, Wagner, Schumann and Chopin — honored Bach. Only the unstable opium-eater Berlioz failed to see the light. Once, upon hearing Chopin, Liszt, and Hiller performing one of Bach's concer-

tos for three claviers, Berlioz commented, "It was heart-rending, I assure you, to see three such admirable talents, full of fire, brilliant in youthful vitality, united in a bundle to reproduce this ridiculous and stupid psalmody."

In contrast, Chopin and Schumann both displayed boundless admiration for Bach. Chopin was introduced to Bach's music at an early age by his first teacher, a Czech musician named Wojciech Zywny. While, on the surface, Bach's impact on the development of Chopin's style might be somewhat masked, the influence is unmistakable. The daring and variety of Bach's harmony, especially the chromaticism, must certainly have affected Chopin. Perhaps more noteworthy is Chopin's writing of figuration that suggests potential harmony, an attribute strongly shared by Bach.

IV. **Fantaisie in F Minor, Op. 49**

Chopin composed his Fantaisie in F Minor in 1841 at a time when he had withdrawn from public performing, when his state of health was beginning to deteriorate, and his productivity as a composer was beginning to wane. On October 20, 1841, Chopin wrote from George Sand's country estate to a friend in Paris, "Today I finished the Fantasy. The weather is beautiful but I am sad at heart — not that it matters."



Janina Fialkowska rehearses with Bruno Weil.

The work begins with a slow dirge-like march that is almost a complete movement in itself. In a transition passage it doubles in speed to introduce a series of dramatic and lyric episodes that are both statements and developments. After a new slow section, some of the early ideas are recalled and extended. The crowning point of the movement is the coda, which brings the Fantasy to a brilliant conclusion.

V. **Fantasie in C Major, Op. 17**

Although titled "Fantasie," Opus 17 is actually Schumann's greatest achievement in the genre of the piano sonata. Composed between 1836 and 1838 and dedicated to Liszt, this work was initially planned as a commemorative work for Beethoven under the title "Ruins-Trophies-Palms." At this time Schumann was separated from his beloved Clara Wieck because of the opposition of Clara's father to the relationship. Later he wrote to Clara, "The first movement may well be the most passionate I have ever composed — a deep lament for you." In 1839 following its publication he wrote her, "You can understand the Fantasie only if you go back to the unhappy summer of 1836 when we were separated." The first movement is punctuated several times with allusions to Beethoven's song cycle *An die Ferne Geliebte* (To the distant beloved). After an agitated beginning, Clara's theme is spelled out in descending octaves, propelled forcefully by means of suspensions. The movement reaches heights of great emotional intensity, then settles into a prayerful repose. The second movement, a great march, inspired Clara to write:

> I have already learned the March from the Fantasie, and I revel in it! It makes me hot and cold all over. Many images are stirred up. It strikes me as a victory march of warriors following a battle, and the A-flat major theme makes me think of young maidens in a village, all dressed in white, each with a wreath in her hand to crown the warrior kneeling before her.

This march contains some of the most difficult keyboard music Schumann ever composed. Clara's extreme changes of temperature are quite understandable, for this exciting movement demands a fearsome virtuosity.

The work ends with a sublime slow movement. A sensation of suspended time prevails, derived, in part, from Schumann's improvisatory reflections on various themes of Beethoven, including one from the *Emperor Concerto,* a work Clara was known to have performed magnificently.

John Hajdu Heyer

Tuesday Concert

July 18, 25, August 1, 8 p.m., Sunset Center Theater

The Festival Chorus, Chorale and Orchestra
Bruno Weil, Conductor

Viennese Classical Evening

I. **Concerto for piano, violin and cello in C Major, Opus 56, "Triple Concerto" . . . . Ludwig van Beethoven**
1770-1827

Allegro
Largo
Rondo alla Polacca

Janina Fialkowska, *piano*
Elizabeth Wallfisch, *violin*
Raphael Wallfisch, *cello*

Festival Orchestra

Intermission

II. **Mass in Time of War *(Paukenmesse)*** . . . . . **Franz Joseph Haydn**
1732-1809

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Rosa Lamoreaux, *soprano*
Catherine Robbin, *mezzo-soprano*
David Gordon, *tenor*
Sanford Sylvan, *baritone*

Festival Chorus, Chorale and Orchestra

Piano courtesy of Carmel Music Society

Miss Fialkowska's appearance is underwritten by Mr. and Mrs. Jeptha Wade.

This concert will be delay broadcast on KUSP-FM on Tuesday, August 1 at 8:00 p.m.

Program Notes

I. **Concerto for piano, violin, cello in C major**

Beethoven first sketched out his Triple Concerto, perhaps the most neglected of his concertos, in 1804-05, the time of the *Eroica* and the first version of *Fidelio*. Before completing the concerto, however, the composer produced his fourth and fifth symphonies. Op. 56 was then published in 1807 and first performed the following year. Schindler reported:

> It was accorded a very poor reception because the performers took the piece too casually. It was not heard again until 1830, when it was performed with great success at the *Concerts spirituels* by artists Bocklet, Mayseder, and Merk.

The work displays great originality in its formal design. The use of a group of solo instruments harkens back to the Baroque concept of the *concertino,* but in its development technique, the triple concerto clearly follows the tradition of the classical solo concerto. Therefore, the work combines elements of Baroque scoring with structural elements of Viennese classicism.

The first movement is the most interesting structurally. The low strings present the opening theme, which is taken up fugally by the three soloists. That Beethoven could present the three instruments in a balanced fashion without significantly disrupting the customary dimensions of the first-movement form provides yet further testimony to the remarkable strength of his command of formal design. Throughout this movement a three-way dialogue is carried on among the soloists, particularly in the passage before the coda, where a section of such treatment replaces the traditional cadenza.

The *Largo,* in A-flat, presents an expressive movement with lovely passages of delicate shading. The finale, with its challenging Polonaise rhythms, calls for many virtuosic gestures from the solo group.

II. **Mass in Time of War**

During the thirty-odd years of his full-time service as Vice-Kapellmeister and Kapellmeister in the Esterházy household, Haydn served no less than four patrons. The first two of these, Prince Paul Anton Esterházy and Prince Nicolaus Joseph, were passionate supporters of music, and Haydn flourished in their service.

The death of Nicolaus Joseph in September of 1790, however, led to the succession of the title to his son Anton, who had little interest in music. Thanks to Anton's lack of appreciation for the genius in his service, Haydn was free to travel. His two trips to England during the early 1790s resulted in the twelve great London symphonies, as well as the circumstances that led Haydn to turn to oratorio and the composition of *The Creation* and *The Seasons.* We are fortunate indeed that Prince Paul Anton was a musical dullard.

Anton died in 1794 to be succeeded by Nicolaus II, who shared the keen interest in music of the earlier Esterházys. Early in 1795 Nicolaus II wrote to Haydn asking him to return to build up the court orchestra that had been largely disbanded by Anton. He also asked Haydn to provide a mass every year in celebration of the Princess Maria Hermengild's name day. In that request was the wellspring of the six great masses that fell from Haydn's pen from 1796 through 1802.

The *Mass in Time of War,* also known as the *Paukenmesse* (Tympani mass), was the first of the masses composed during this sustained period of sacred composition. There is a possibility that this mass was not composed specifically for Maria Hermengild's name day (September 13), but for a performance in Vienna that took place December 26, 1796, then to be used again the following September. The mass owes its title to its composition during the time of Napoleon's war with Austria. The more explicit German nickname refers to the prominent drum part in unusual places in the mass setting, particularly in the *Benedictus* and the *Agnus dei.*

The *Kyrie* opens with a ten-bar *Largo* that foreshadows the shape of the principal theme of the succeeding *Allegro* in a manner akin to the London symphonies. The following *Allegro* presents a modified monothematic sonata form that includes a first subject, a second subject derived from the first subject, a bridge passage during which the text *"Christe eleison"* is sung, and a compressed recapitulation that is initiated by the soprano soloist. The *Gloria* follows a typical pattern of two brisk sections based on the same thematic material framing a slower section that features the bass soloist. The *Credo* opens with a fugue against a busy orchestral accompaniment, changes to a slower tempo with the *"Et incarnatus est,"* then returns to the faster tempo. After a relatively brief setting of the *Sanctus,* the 6/8 *Benedictus,* fully given to the solo quartet, opens in C Minor and shifts to the major at the end in preparation for the traditional repetition of the *Osanna.*

The *Agnus Dei* opens calmly in F major. Ominous soft timpani strokes then disturb the mood, followed by repetition of the opening music in C minor as *fortissimo* trumpets and woodwinds pierce the texture with insistent fanfares. More timpani strokes appear near the end of the *Agnus Dei* before more optimistic but equally military wind figurations open the *Dona nobis pacem.* This unusual treatment of the *Agnus* presents a demand for peace and relief from war in place of the usual prayer of supplication that ends most mass settings.

John Hajdu Heyer

Wednesday Concert

July 19, 26, August 2, 9 p.m., August 6, 3 p.m., Carmel Mission Basilica

FOUNDERS' MEMORIAL CONCERT
Soli Deo Gloria: The Glory of Bach

Music of Johann Sebastian Bach
1685-1750

Festival Chorale
Members of the Festival Orchestra
Bruce Lamott, Conductor

Processional:

Veni redemptor gentium ..... **Plainchant**
("Saviour of the nations, come")

I. **Motet, *Komm, Jesu, komm,* BWV 229**

Motet: *Komm, Jesu, komm* ("Come, Jesus, come")
Aria: (Chorale) *Drum schliess ich mich in deine Hande*
("Now I enclose myself within Thy hands")

II. **Motet, *O Jesu Christ, mein's Lebens Licht,* BWV 118**
("O Jesus Christ, my life's light")

III. **Sinfonia to Cantata BWV 42, *Am Abend aber desselbigen Sabbats***
("On the evening of the same Sabbath")

Leslie Reed, Monica Johnson, *oboes;* Britt Hebert, *bassoon*

IV. **Cantata BWV 131, *Aus der Tiefe rufe ich, Herr, zu dir***

Chorus: *Aus der Tiefe*
(Out of the depths, I cry unto Thee, O Lord)
Aria: (Bass) *So du willst, Herr, Sünde zurechnen*
(If Thou, Lord, should mark my iniquities)
Chorus: *Ich harre des Herrn*
(I wait for the Lord)
Aria: (Tenor) *Meine Seele wartet*
(My soul waits for the Lord)
Chorus: *Israel, hoffe auf den Herrn*
(Let Israel hope in the Lord)

Mark Daniel, *tenor*
Burr Phillips, *bass*
Leslie Reed, *oboe*

V. **Toccata and Fugue in D Minor, BWV 565**

Thomas Annand, *organ*

Wednesday Concert

VI. **Cantata BWV 29, *Wir danken dir, Gott, wir danken dir***

Sinfonia
Chorus: *Wir danken dir, Gott, wir danken dir*
(We thank Thee, God, we thank Thee)
Aria: (Tenor) *Halleluja, Stark und Macht sei des Allerhöchsten Namen*
(Alleluia, strength and might to the name of the Almighty)
Recitative: (Bass) *Gottlob! es geht uns wohl!*
(Praise God! It is well with us!)
Aria: (Soprano) *Gedenk an uns, mit deiner Liebe*
(Remember us with Thy love)
Recitative: (Alto) *Vergiss es ferner nicht*
(Do not forget)
Aria: (Alto) *Halleluja, Stark und Macht*
(Alleluia, strength and might)
Chorale: *Sei Lob und Preis mit Ehren*
(Now laud and praise with honor)

Diane Thomas, *soprano*
Eileen Farrell, *alto*
Kim Childs, *tenor*
Burr Phillips, *bass*
Leslie Reed, *oboe*
Beth Stoppels, *violin*
Thomas Annand, *organ*

Recessionals:

Sinfonia - Chorale from Cantata BWV 79, *Gott, der Herr ist Sonn' und Schild*
("God the Lord is sun and shield")
Te Deum laudamus ("We praise Thee O God") ..... **Plainchant**

Patrons are requested to refrain from applause.

The Festival is most grateful to Msgr. Murphy for the use of the Mission.

This concert will be delay broadcast on KUSP-FM on Wednesday, August 2 at 9:00 p.m.

Wednesday Concert

Program Notes

I. *Komm, Jesu, komm* is one of Bach's surviving German "motets" — sacred choral works with no specific liturgical function. The circumstances of its composition are not known, though like most of Bach's motets it may be a funeral piece. The concluding "aria" (actually a four-voice chorale) uses a poem by Paul Thymisch that had already been set to music by Bach's predecessor as Leipzig's Kantor, Johann Schelle, for the funeral in 1684 of the then rector of the St. Thomas School, Jacob Thomasius.

After its arresting opening chords, the motet's two choirs subtly interact, joining for extended cadential passages on important words like *müde* ("weary"), *sehne* ("yearn"), and *Frieden* ("peace"). A stern chromatic fugue illustrates *der saure Weg* ("life's bitter path"), while an extended, dance-like exchange between the two choirs offers the assurance *du bist der rechte Weg* ("Thou art the true path"). In contrast, the concluding "aria" is a straightforward chordal setting, expressing the departed soul's simple "goodnight to the world."

II. The motet *O Jesu Christ, mein's Lebens Licht* was long classified among Bach's cantatas because it resembles the opening movement of a church cantata, with its instrumental introduction and interlude. Bach entitled it a "motet," however, and as such it is not a cantata fragment but a complete work in itself. Its text is from Martin Behm's funeral hymn of 1611.

The original version of the motet, which dates from around 1736, may have been intended for an outdoor service at the grave site, since it is scored for wind instruments. Bach later re-scored the work to incorporate string parts for indoor use.

III. Bach's Cantata 42 was composed in Leipzig in 1725 for the Sunday after Easter. Its exuberant sinfonia heard in this program is probably a recycled movement from an earlier concerto, now lost. Pairs of oboes and bassoons make up the *concertino,* or soloists' group, with strings comprising the *ripieno* or full accompaniment group. Structured in three-part ABA form rather like a *da capo* aria, the work features engaging interchanges between instrumental groups that will no doubt remind listeners of the Brandenburg concertos.

IV. Believed to be the first original cantata Bach composed, *Aus der Tiefe* was written in 1707 during the 22-year-old Bach's employment at Mühlhausen, probably for a service of mourning after a fire destroyed much of the town. The cantata's penitential text is a setting of Psalm 130 (known in Latin as *De profundis*), with the addition of two verses from a 16th-century chorale *Herr Jesu Christ, du hochstes Gut* (Lord Jesus Christ, Thou highest good). The tune of this chorale is sung as a *cantus firmus* (a borrowed melody sung in long notes) as accompaniment to both the bass and tenor arias of the cantata.

In the opening chorus of supplication, repetitions of the phrase *Aus der Tiefe* ("Out of the depths") convey the urgency of the penitents' pleading. In the bass aria, an expressive oboe obbligato creates a three-part texture along with the solo voice and the chorale melody. The final chorus opens with emphatic chords on the word *Israel,* which lead to the concluding section, a joyous choral fugue, *Und er wird Israel erlösen* ("And He will redeem Israel"). This virtuosic passage was later transcribed to serve as an organ fugue, BWV 131a.

V. The Toccata and Fugue in D Minor is Bach's best known organ work. With its dramatic, agitated mood, believed to be inspired by the music of the great Lübeck organist Dietrich Buxtehude, it creates an effect of striking boldness and surpassing power. The "toccata" (a rhapsodic, improvisational-sounding form) begins with rhetorical flourishes and grand chords punctuated by eloquent rests, almost in the manner of accompanied operatic recitative.

Bach joins the toccata to the ensuing fugue by transforming a scale motive heard near the beginning of the toccata into the elegant, violin-like subject of the fugue itself. After the fugue has run its contrapuntal course, a concluding coda returns to the toccata style, with dynamic dialogue between the organist's hands and feet.

The work is so original and unmatched in style that some scholars have even questioned its authenticity. (No copies dating from Bach's lifetime are extant.) Some have speculated that it may be Bach's organ transcription of an instrumental concerto by another composer.

VI. Bach's position as Leipzig's Kantor was a civic as well as a church post. Hence he composed his cantata of thanks, *Wir danken dir, Gott,* in 1731 on the occasion of Leipzig's "Ratswahl," or town council election. Taking advantage of the generous orchestral forces afforded for this civic event, he borrowed musical material from some of his previous instrumental works for several of the cantata's movements.

Listeners will recognize the brilliant introductory sinfonia as a portion of the famous E Major Partita for Solo Violin (BWV 1006), reworked as a concerto movement for organ, punctuated by chordal outbursts from the orchestra's three trumpets. The opening chorus, a setting of Psalm 75, is a movement that Bach later re-used for two portions of his *B Minor Mass.*

The joyful tenor aria with violin obbligato is perhaps based on a violin sonata. The same is probably true of the soprano aria, a gently rocking "siciliano" in 6/8 time. In her recitative, the alto offers a prayer for Leipzig's prosperity,

to which the choir voices the townspeople's response: a single, solid "Amen." This is followed by an alto version of the earlier tenor aria, this time with organ obbligato. The full orchestra joins the chorus for the majestic concluding chorale, whose first phrase will remind listeners of the familiar doxology "Praise God From Whom All Blessings Flow."

Recessional: Cantata 79 was written in 1735 for the Lutheran festival commemorating the Reformation (October 31, the date in 1517 when Luther nailed his famous 95 theses to the Wittenberg Chapel door.) The opening movement, heard as this program's recessional, features two horns and timpani to paint a scene of glittering triumph. Albert Schweitzer called this movement "one of the most impressive ever written by Bach. A positively blinding radiance gleams from it...as if we were looking at a victorious battle in the rays of morning."

Clifford Cranna

Mission Concert orchestra, Bruce Lamott conducting.

Thursday Concert

July 20, 27, August 3, 8 p.m., Sunset Center Theater

Carnival of Venice

An Evening of Spectacular Italian Concertos

Members of the Festival Orchestra
Elizabeth Wallfisch, *concertmaster*

I. ***"Introduttione Prima"* in D Major**
from Opus 4, entitled *"Introduttione Teatrali"* ..... Pietro Antonio Locatelli
1695-1764

Allegro
Allegro (sempre piano)
Presto

II. **Concerto for two violins in G Major, R.V. 516 ..... Antonio Vivaldi**
1678-1741

Allegro molto
Andante
Allegro

Elizabeth Wallfisch, Paul Wright, *solo violins*

III. **Concerto for four violins in B Minor, Opus 3, No. 10 ..... Vivaldi**

Allegro
Largo
Larghetto Sempre Forte
Allegro

Elizabeth Wallfisch, Paul Wright,
David Myford, Rafael Rishik, *solo violins*
Simon Oswell, Meg Eldridge, *violas*
Douglas McNames, *cello*
Warren Long, *double bass*
Paul Nicholson, *harpsichord*

Intermission

IV. **Concerto for cello in C Minor, RV 401 ..... Vivaldi**

Allegro non molto
Adagio
Allegro non molto

Douglas McNames, *cello*

V. **Concerto in D Major, Opus 3, No. 1 ..... Locatelli**

Allegro - Capriccio
Largo
Allegro - Capriccio

Elizabeth Wallfisch, *solo violin*

This concert will be delay broadcast on KUSP-FM on Thursday, August 3 at 8:30 p.m.

Thursday Concert

An Evening of Spectacular Concertos

The Baroque concerto flourished throughout Bach's early career, and in response an unprecedented virtuosity in violin playing became the rage of Europe. Both Antonio Vivaldi and Pietro Antonio Locatelli played important roles in that development, and both were phenomenal violinists. Vivaldi was eight years older than Bach and stands as an important mentor to Bach's instrumental music writing, even though the two composers never met. Locatelli's fame was probably known to Sebastian, although there is no evidence that Bach knew Locatelli's music. Locatelli was ten years younger than Bach. We commemorate the tricentennial of his birth with the inclusion of two of his concerti in this program.

The instrumental concerto of the high Baroque known as the *concerto grosso* (large concerto), as opposed to the solo concerto, included a group of soloists (the *concertino*) within the full ensemble (the *ripieno* or *tutti*). In tonight's program we hear two solo concerti and three concerti grossi.

I. **Introduttione Prima in D Major**

Born in Bergamo in 1695, Locatelli moved to Rome in 1711 and may have studied briefly with Corelli before the latter's death in 1712, but he probably also studied with Corelli's successful rival Giuseppi Valentini. In 1729 he settled in Amsterdam and remained there until his death in 1764. He enjoyed a great reputation as a violin virtuoso. The six *introduzioni teatrali* of Opus 4 are actually concerti grossi laid out according to the typical three-movement scheme of the opera overture (sinfonia). In this work, a string quartet of soloists is set into relief against the main body of strings in the finale.

II. **Vivaldi's Concertos**

In 1711 an Amsterdam publisher, Etienne Roger, brought out what was to become the most influential music publication of the early 18th century: Vivaldi's *L'estro armonico,* Opus 3, a set of twelve concertos divided equally into works for one, two and four solo violins. Vivaldi published these concerti in Amsterdam to take advantage of the recently developed process of musical engraving, a technique which was not yet available in Italy. As a result of the widespread dissemination of Opus 3, Vivaldi's impassioned orchestral style became known to musicians all over the continent, largely setting the model for what was understood to be the Italian style.

Vivaldi indisputably brought the Baroque *concerto grosso* to its greatest potential. Bach's admiration for Vivaldi dated from as early as 1712, when Vivaldi's recently published music took both composer-Prince Johann Ernst of Saxe-Weimar and the musicians of his court by storm. Christoph Wolff has suggested that Sebastian's confrontation with Vivaldi's music in Weimar prompted the "strongest single development toward Bach's personal style." The debt he owed to Vivaldi may be observed in Bach's approach to melodic contours, his rhythmic conciseness and drive, his motivic treatment of melodic lines, and his articulation of harmonic schemes.

The richness of Vivaldi's prodigious output is not easily comprehended. It is unfairly joked that Vivaldi really wrote only one concerto and revised it 500 times. In truth, there is a wealth of variety in his concerti, and that variety is demonstrated in this evening's works, which include a solo, a double, and a quadruple concerto.

II. **The Concerto for Two Violins in G Major**

The *Concerto for Two Violins in G Major,* R.V. 516, is a type of concerto particularly favored by Vivaldi and other Venetian composers. It is a sort of modified solo concerto in which in the original score the first solo part is written on a separate staff as normally allotted to the principal violin. The second solo violin appears only as solo cues in the orchestral first violin part. Thus the orchestral first violins and, following their lead, the second violins, generally fall silent when the second solo violin emerges. As a result, most of the solo passages have a trio-sonata scoring (two solo instruments and continuo). Indeed, at a later time Vivaldi converted this concerto into a trio sonata.

III. **Concerto for four violins in B Minor**

The *Concerto for Four Violins in B minor,* the tenth of the concerti in *L'estro armonico,* is well known to us as Sebastian Bach's *Concerto for Four Harpsichords in A minor,* BWV 1085. Bach carefully arranged Vivaldi's music in a grand keyboard version. This concerto follows Vivaldi's typical concerto plan with fast opening and closing movements surrounding a slow middle movement. An exception to the normal pattern occurs with the division of the second movement into two sections, an expansive *Largo* followed by a much lighter *Larghetto.*

IV. **Concerto for cello in C Minor**

Although there is little evidence that precisely dates Vivaldi's cello concerti, the *Concerto for Violoncello and Strings in C minor,* R.V. 401, is generally held to be the first that he composed. The reasons for that assumption are conjectural: the original notation, style and layout of the work support the theory that this is an early composition. The middle movement manifests highly symmetrical formal layout in which four appearances of an orchestral ritornello alternate with three solo statements by the cello accompanied by continuo alone. Vivaldi did not normally use the

ritornello form in such a pronounced way for slow middle movements, and thus this movement has a markedly experimental character.

V. **Concerto in D Major, Opus 3, No. 1**

Closing this evening's program is a brilliant solo concerto by Locatelli. The *Concerto for violin and strings Op. 3, No. 1* comes from a collection of works titled *L'arte del violino* that included 12 concerti and 24 caprices for accompanied violin. It was largely on the basis of this virtuosic collection of violin music that Locatelli's traditional reputation as the "Paganini of the 18th Century" was founded. Although he was trained in the more conservative Roman school, Locatelli assimilated the innovations of the more progressive Venetians, particularly Vivaldi. The solo concertos of Opus 3, including this one, are viewed as Locatelli's homage to Venice, as indicated by their dedication of Girolamo Michiel Lini, a Venetian at whose palace Locatelli had performed.

John Hajdu Heyer

Elizabeth Wallfisch, violin.

Friday Concert

July 21, 28, August 4, 8 p.m., Sunset Center Theater

BACH AND PURCELL

I. ***Dido and Aeneas*** ..... **Henry Purcell**
c. 1659-1695

Opera in Three Acts (concert version)
Libretto by Nahum Tate after his play
Brutus of Alba, and Virgil's *Aeneid*

Bruno Weil, *Music Director and Conductor*

Dramatis Personae (in order of appearance)

Dido (Elissa), Queen of Carthage ..... Catherine Robbins
Belinda, her confidante ..... Rosa Lamoreaux
Second Woman ..... Samela Beasom
Aeneas, a prince of Troy ..... Sanford Sylvan
Sorceress ..... Eileen Farrell
First Witch ..... Martha Cowan
Second Witch ..... Virginia Chen
Spirit (False Mercury) ..... Catherine McCord Larsen
Sailor ..... Scott Whitaker

Members of the Festival Chorale and Orchestra
Daniel Lockert, *Musical Preparation and Harpsichord*

By arrangement with Oxford University Press, Inc.

Intermission

II. **Concerto for oboe d'amore in A Major, BWV 1055** ..... **Johann Sebastian Bach**
1685-1750

Allegro
Larghetto
Allegro ma non tanto

Bernhard Heinrichs, *oboe d'amore*

III. **Cantata BWV 51, *"Jauchzet Gott in allen Landen"*** ..... **J.S. Bach**

Aria: *Jauchzet Gott in allen Landen*
Recitative: *Wir beten zu dem Temple an*
Aria: *Höchster, mache deine Güte*
Chorale: *Sei Lob und Preis mit Ehren*
Alleluia

Rosa Lamoreaux, *soprano*
Wolfgang Basch, *trumpet*

This concert will be delay broadcast on KUSP-FM on Sunday, August 6 at 11:30 a.m.

Program Notes

I. **Dido and Aeneas**

Synopsis
Aeneas and his men have fled their native Troy after its destruction by the Greeks in the Trojan War. The gods have foretold that Aeneas is destined to sail to Italy to become the founder of Rome. Blown off course by storms, Aeneas has lingered in the North African kingdom of Carthage, whose queen, Dido, has heard Aeneas tell of his exploits and has fallen in love with him.

Act I
Scene 1: Dido, languishing in lovesick indecision, is urged by her confidante Belinda and the courtiers to accept Aeneas's love, and she tacitly consents.

Scene 2: A sorceress and her witches plot Dido's downfall. They will send a spirit, impersonating the messenger-god Mercury, to compel Aeneas to fulfill his destiny. They also plan to disrupt the royal hunting party with a storm.

Act II
Members of the hunting party tell the tale of the hunter Actaeon, who was transformed into a stag and slain by his own hounds as punishment for having glimpsed the goddess Diana bathing. Returning from the hunt, Aeneas proudly displays the head of a boar he has killed, when the storm breaks out and the courtiers flee for cover. Aeneas encounters the false Mercury, who orders him to sail for Italy at once. Aeneas reluctantly assents.

Act III
Scene 1: Aeneas's crew boisterously prepares to depart, and the witches gloat over their success.

Scene 2: Aeneas comes to take his leave of Dido. She rejects his weak-willed momentary promise to stay, and sends him away. Overcome with grief, she dies broken-hearted, mourned by a chorus of cupids.

Like Mozart, Henry Purcell was an opera composer of undisputed genius whose life was tragically cut short in his mid-thirties. Among his numerous dramatic works, *Dido and Aeneas* is his only all-sung opera. Nearly three centuries after its composition, it maintains its reputation as the greatest English opera, remarkable for its concise yet swift-moving drama, a kind of tragedy in miniature — and a fitting vehicle to commemorate the 300th anniversary of Purcell's death.

Purcell was born in 1659 into a family of court musicians, and became active during a time when England was rediscovering the excitement of a rich cultural life brought about by the Restoration of the Stuart kings after a decade of Puritanical repression. The young Purcell served as a chorister at the Chapel Royal, at 21 became organist at Westminster Abbey, and at 23 organist of the Chapel Royal as well. At his death he was laid to rest in the Abbey.

The first known performance of *Dido and Aeneas* was at Josias Priest's boarding school for young ladies at Chelsea, probably in the spring of 1689. The librettist, Nahum Tate, though often derided by modern critics for the less-polished poetry he contributed to the opera, was later to be named Poet Laureate.

It has often been assumed, based largely on allegorical allusions in the opera's prologue (the music for which is lost), that *Dido* was written to celebrate the "Glorious Revolution" of 1688, in which the Catholic king, James II, was deposed and replaced by his Protestant daughter Mary and her Dutch husband (and cousin) William of Orange. Indeed the Act I chorus of the courtiers, "When monarchs unite, how happy their state," lends itself well to this theory. But some scholars have pointed out that nothing could have been more inappropriate to celebrate the coronation of William and Mary than an opera about a queen whose consort abandons her and leaves her to die of grief!

Generations of musical scholars have marveled that an opera of such masterful composition should have been created for the modest forces of a girls' finishing school, whose "in-house" singers would not have included a baritone to portray Aeneas nor men's voices for the mixed choruses. Much recent scholarship has begun to suggest that the Chelsea performance was in fact an adaptation of a work originally written for the court.

The structure of the opera is clearly modeled on that of the masque *Venus and Adonis,* written around 1683 by Purcell's teacher and colleague John Blow, for performance at the court of Charles II. It has now been shown that *Venus and Adonis* was later revived by the girls of the Chelsea school, lending credence to the notion that *Dido and Aeneas* had a similar history.

Dido was revived in 1700 at the theater in London's Lincoln's Inn Fields, and performed again in 1704. It then lay neglected for nearly 200 years until a revival in 1895 marked the 200th anniversary of Purcell's death.

The earliest surviving score of the opera dates from 1777, some ninety years after its composition, making it impossible to determine how the opera as we now know it had been adapted for performance by the girls' school. (Purcell scholar Curtis Price calls the surviving score a "mutilated fragment" of the original work.)

Like its model, *Venus and Adonis, Dido* was composed in three acts with a prologue, and makes important use of both choruses and dances. Most scenes, in fact, are built of

a basic sequence of compositional units: arietta, chorus, dance. (Listeners may find that the work has much in common with Handel's considerably later English work *Acis and Galatea,* heard at the Festival in 1992.)

Dido far surpasses its model in its development of the full-fledged aria itself, which becomes a focal point of the drama. In this respect Purcell displays familiarity with Venetian theater of his day — even to the extent of incorporating the typical Venetian device of the "ground," a repeated bass pattern over which a contrasting vocal line unfolds. Dido's first aria, "Ah, Belinda," and her famous final lament "When I am laid in earth" (one of the great moments in baroque opera) are both examples of a ground bass.

In a departure from the original story as told in Virgil's *Aeneid* (first century B.C.), in which the gods' inexorable decree forces Aeneas to leave Dido, Tate's libretto adds the characters of the Sorceress and her witches, who plot against Dido out of unspecified animosity. (Scenes involving witches were a common feature of Restoration theater.) Purcell's music for the witches is varied and ingenious, even incorporating an echo chorus, a popular feature at the time. In her recitatives, the voice of the Sorceress is given an unearthly sheen by the addition of four-part string accompaniment rather than simple *continuo.*

The "hero" Aeneas is portrayed here as an indecisive weakling, whose unconvincing last-minute offer to defy the gods and stay with Dido is huffily dismissed by the Queen:

> For 'tis enough, whate'er you now decree,
> that you had once a thought of leaving me.

Throughout the opera one is struck by the composer's unerring sense of how to wed text to music, creating a masterpiece of English musical theater that has never been surpassed. As early as three years after his death, Henry Playford, in his Preface to *Orpheus Britannicus I,* recognized Purcell's "peculiar Genius to express the Energy of English words, whereby he moved the Passions of all his Auditors."

Clifford Cranna

II. **Concerto for oboe d'amore in A major**

The A Major Concerto has long been familiar as one of Bach's seven solo harpsichord concertos. Nevertheless, like the D Minor Concerto that opens the collection (see program notes for the Saturday Concert), it is clearly the transcription of a pre-existing work for a single-line instrument. The manuscript betrays how Bach has adapted such works, filling out the figuration, and — most importantly — adding a bass line and other accompanying voices. However, not until the perceptive analysis of Donald Francis Tovey was it realized that there was an extraordinary lack of figuration idiomatic to the violin, the most obvious choice for a single-line concerto instrument. For Tovey, the style and range of the part could only point to the oboe d'amore.

If we are to accept the plausible hypothesis that this was originally a work for oboe d'amore, then it is likely that Bach wrote it some time after the bulk of his solo concertos — i.e. the Köthen years, 1717-23. For, according to Bach's cousin, the lexicographer J.G. Walther, the oboe d'amore was not invented until 1720, and it makes its debut in Bach's works in the first Leipzig cantatas of 1723. A dating in the Leipzig years, perhaps even the 1730s, makes sense with regard to the style of the work as well. The tone is elegant rather than overtly virtuosic, involving many *galant* mannerisms that would have been familiar to Bach's coffee-drinking patrons at his *Collegium Musicum* concerts during the 1730s. However, like all Bach's essays in the "lighter" style, the writing is uncommonly thorough — perhaps too thorough for many of his modish contemporaries — and, to us, is unmistakably Bachian.

The first movement is almost classical in conception, with its two principal themes, that of the opening ritornello and that of the first solo entry which recurs throughout the oboe part. Normally Bach will accord less importance to the opening material of the solo part and give it far more material derived from the ritornello. The second movement is cast in the form of the popular Italian siciliano (a dance that Vivaldi had made a regular feature of concerto slow movements). Bach's elaborate solo line almost negates the lilt of the accompanying parts; it is almost as if he is aiming at a form of stylistic counterpoint, integrating elaborate solo figuration with a simple dance just as he would combine two melodies in counterpoint. The work ends with perhaps Bach's sunniest concerto movement. Here the regular returns of the opening ritornello almost give the movement the character of a rondo (a dance where the opening theme appears at regular intervals in the same key), not unlike that ending the E Major Violin Concerto. Frequent touches of the minor mode in the episodes give the movement more profundity and Bach's wit and timing, playing on the expectations of the listener, never allow banality to reign.

III. **Cantata BWV 51**

The original purpose of *"Jauchzet Gott"* is somewhat obscure: while the partially autograph performing parts point to a performance on September 17, 1730, the writing in the score shows that all but the last two movements were probably adapted from an earlier composition. Moreover, a recent hypothesis by Klaus Hoffmann suggests that Bach wrote this earlier work as a birthday cantata for the court at Weißenfels, where he held the position of honorary Kapellmeister. Certainly works with similar Italianate scoring were frequently heard there.

If this is true, it would seem that the Leipzig performance was a repeat, perhaps occasioned by the presence of a particularly talented singer in Bach's choir. Some have suggested that it was connected with a visit of one of the virtuoso singers from the Dresden court — possibly even a castrato — but this seems on the whole unlikely. Joshua Rifkin has suggested that one of Bach's outstanding pupils, Christoph Nichelmann, might have been the boy who performed the Leipzig version. Some changes to the text in Bach's later hand show that he returned to this cantata at least once more. Bach's eldest son, Wilhelm Friedemann, performed it after his father's death, adding parts for second trumpet and timpani. In preparation for the performance, he added trills at several points in his father's original set of parts, particularly in the solo soprano part.

Cantata 51 is justifiably well renowned for the superlative virtuosity of its soprano part, extending the range up to top c. Nevertheless, while the part is indeed very exposed, it is barely more complex than lines found in other works (e.g. the solo - and even the chorus — parts of the *B Minor Mass*). What is particularly appealing is the conciseness of the cantata and the variety achieved in the course of its five movements: it opens in a concerto-ritornello style, proceeding through expressive *arioso* and *ostinato* movements to a chorale arrangement and a stirring fugal finale. The text of praise and thanksgiving is not necessarily to be tethered to a specific festival (the 15th Sunday after Trinity is specified in the score, but Bach added the words *"et in ogni tempo"*), and would thus be appropriate for any number of joyous occasions.

John Butt

Text and translation for Cantata BWV 51

Arie
Jauchzet Gott in allen Landen! Was der Himmel und die Welt an Geschöpfen in sich halt müssen dessen Ruhm erhöhen, und wir wollen unserm Gott gleichfalls jetz ein Opfer bringen, dass er uns in Kreuz und Not allezeit hat beigestanden.

Aria
Rejoice in God all nations! All creatures that live in Heaven and Earth must exalt his name; and we would now, all together, bring offerings unto our God for on the Cross and in tribulation he has ever stood beside us.

Rezitativ
Wir beten zu dem Tempel an, da Gottes Ehre wohnet, da dessen Treu. so täglich neu, mit lauter Segen lohnet. Wir preisen, was er an uns hat getan. Muss gleich der schwache Mund von seinen Wundern lallen, so kann ein schlechtes Lob ihm dennoch wohlgefallen.

Recitative
We worship at the temple where God's glory lives, where his grace, renewed each day, is made known in real blessings. We glorify what he has done for us. Though our weak tongues babble in speaking his miracles. poor praise can yet please him all the same.

Arie
Höchster, mache deine Güte ferner alle Morgen nue. So soll vor die Vatertreu auch ein dankbares Gemüte durch ein frommes Leben weisen, dass wir deine Kinder heissen.

Aria
Almighty, show thy favor anew in each new day. For thy fatherly troth our thankful spirits will show by pious living that we are thy children.

Choral
Sei Lob und Preis mit Ehren Gott, Vater, Sohn, heiligem Geist! Der woll'in uns vermehren, was er uns aus Gnaden verheisst, dass wir ihm fest vertrauen, gänzlich uns lassen auf ihn, von Herzen auf ihn bauen, dass unser Herz, Mut und Sinn ihm festiglich anhangen; drauf singen wir zur Stund; Amen, wir werden's erlangen, glaub'n wir aus Herzensgrund. Alleluja!

Chorale
Praise and glory, with all honor, to God, the Father, Son and Holy Ghost! May he increase the grace that he has promised us, so that we trust only in him, be wholly devoted to him and dedicate our hearts, so that our hearts, minds and spirits joyfully follow him; therefore we shall ever sing: Amen, may God so will it, that we believe within our hearts. Alleluia!

Twilight Concerts

Twilight Concert No. 1

Wednesday, July 19, 6 p.m.
Chapel in the Forest, Robert Louis Stevenson School
Forest Lake Drive, Pebble Beach

Music for Unaccompanied Cello

Raphael Wallfisch, *cello*

To be broadcast on KUSP-FM, Thursday, August 3 at 10:00 a.m.

Twilight Concert No. 2

Wednesday, July 26, 6 p.m.
Chapel in the Forest, Robert Louis Stevenson School
Forest Lake Drive, Pebble Beach

An Evening of Music for Mezzo-Soprano and Fortepiano

Catherine Robbin, *mezzo-soprano*
Paul Nicholson, *fortepiano*

To be broadcast on KUSP-FM, Friday, August 4 at 10:00 a.m.

Twilight Concert No. 3

Wednesday, August 2, 6 p.m.
Chapel in the Forest, Robert Louis Stevenson School
Forest Lake Drive, Pebble Beach

The ClavierÜbung Part III
The German Organ Mass, Catechism and other organ works

Johann Sebastian Bach
1685-1750

John Butt, *organ*

To be broadcast on KUSP-FM, Sunday, August 6 at 9:00 a.m.

A separate program will be available at each Twilight Concert.

Sunday Recital

Sunday, July 16, 23, 30, August 6, 12 noon

Intermezzo No. 2
The Goldberg Variations

Johann Sebastian Bach
1685-1750

All Saints Church, Dolores and 9th, Carmel

John Butt, *harpsichord*

***ClavierÜbung* (Part IV) - Aria with 30 Variations**
Known as the *"Goldberg Variations"*
BWV 988

Aria	
Variation 1	for one manual
Variation 2	for one manual
Variation 3	Canon at the unison, for one manual
Variation 4	for one manual
Variation 5	for one or two manuals
Variation 6	Canon at the second, for one manual
Variation 7	for one or two manuals
Variation 8	for two manuals
Variation 9	Canon at the third, for one manual
Variation 10	Fughetta, for one manual
Variation 11	for two manuals
Variation 12	Canon at the fourth
Variation 13	for two manuals
Variation 14	for two manuals
Variation 15	Canon at the fifth, for one manual (in contrary motion)
Variation 16	Overture, for one manual
Variation 17	for two manuals
Variation 18	Canon at the sixth, for one manual
Variation 19	for one manual
Variation 20	for two manuals
Variation 21	Canon at the seventh
Variation 22	for one manual
Variation 23	for two manuals
Variation 24	Canon at the octave, for one manual
Variation 25	for two manuals
Variation 26	for two manuals
Variation 27	Canon at the ninth, for one manual
Variation 28	for two manuals
Variation 29	for one or two manuals
Variation 30	Quodlibet, for one manual
Aria da Capo	

The Carmel Bach Festival is most grateful for the use of All Saints Church.

This concert will be delay broadcast on KUSP-FM on Tuesday, August 1 at 10:00 a.m.

Program Notes

According to Bach's first biographer, J. N. Forkel, Bach composed *The Goldberg Variations* (c. 1741) for Count Keyserlingk, a notorious insomniac who desired pieces to be played by his court harpsichordist, Goldberg, during the night. It is not known whether the count was successfully cheered by the music (or indeed put to sleep) but it would seem likely, at least, that the young harpsichordist would himself have spent many sleepless nights practicing the new pieces. Bach himself had never composed such demanding music for keyboard and — perhaps influenced by Scarlatti's first publication of 1739, which likewise contains many hand-crossings — the writing shows the greatest development in his keyboard idiom since his transcription of Italian instrumental concertos for organ and harpsichord, some thirty years before. (See the notes for the Monday Harpsichord Recital.) The variations form the fourth and final part of Bach's *ClavierÜbung* ("Keyboard Practice") cycle which began with the first partita for keyboard in 1726. Although it is not specifically numbered as Part Four, its original title page shares the format of the first three parts. Bach was clearly concerned to demonstrate the diversity of the keyboard idiom in these four collections, so there is little continuity between them. However, it is striking that each has a movement in French-overture style (characterized by majestic writing in dotted rhythm) at its midway point: the opening of Partita IV in *ClavierÜbung* I, the opening of the French overture in *ClavierÜbung* II, the second setting of *"Wir glauben all"* in *ClavierÜbung* III, and variation 16 of *The Goldberg Variations.*

Much controversy has centered around the origins of the "Aria" on which the variations are supposedly based; some have even suggested that it is too crude to be of Bach's own composition. While it is very probable that Bach was strongly influenced by at least one French keyboard dance here, it is equally certain that most of the details of figuration and melodic line are from his own pen. Certainly it was a popular piece in the Bach household since Anna Magdalena Bach added it to the second of her two famous "notebooks." Nonetheless, the aria is hardly the "theme" as such, since the bass line and implied harmonies are the elements shared by all the variations. In other words, virtually any one of the movements could equally well be taken as the "theme."

The fact that the aria returns at the close of the thirtieth variation suggests that the work has gone full circle, something which is also implied by the canons (every third variation, beginning with variation 3) which are based on ascending intervals of imitation, from the unison to the ninth. The canonic aspect of the cycle thus "overshoots," since the canons at the octave and ninth are analogous to the opening canons at the unison and second. The variations before each canon, on the other hand, show a more progressive sequence, becoming ever more virtuosic.

Although it is by no means certain that Bach composed all the variations in a single sitting, it is significant that no other (i.e. shorter) format for the work survives. Furthermore, there are often links between successive variations, implying that the work should be performed in a continuous sequence. For instance, the head-motive for the first variation is heard in the closing notes of the Aria; the last two upper notes of the final variation seem to anticipate the first two notes of the reprised Aria; the head-motive of variation 13 first appears in the second half of variation 12, that for variation 17 in the second half of variation 16. Furthermore, many variations end on the register appropriate for the succeeding variation. Some performers have even sought a unified tempo for the set, demonstrating how each variation can be directly or proportionally related to the next. It is unlikely that there is a single, binding principle governing the tempo — meters and tempi were rather more haphazardly defined in Bach's age than many would like to believe — but it does seem clear that Bach was concerned with the cyclic aspects of the variations.

It is not the pacing of the variations, their contrapuntal ingenuity, nor even their virtuosity which is the most striking aspect of the set: it is the fact that Bach uses virtually every stylistic and affective device at his disposal. Unlike many of the late works that exploit the possibilities of strict contrapuntal devices, even the canons show a remarkably wide range of character, from the supremely lyrical (variations 3 and 9) to the intensely emotional (variations 15 and 21) or even the humorous (variation 27). He tried to provide a comprehensive, encylopaedic view of his musical world through the narrow focus of a single harmonic form.

John Butt

Monday Harpsichord Recital

July 17, 24, 31, 10:30 a.m.

Intermezzo No. 3
The Monday Harpsichord Recital

All Saints Church, Dolores and 9th, Carmel

Paul Nicholson, *harpsichord*

I. **Concerto in D Major BWV 972** (after Vivaldi) ..... **Johann Sebastian Bach**
1685-1750

[Allegro]
Larghetto
Allegro

II. **Three Pieces** ..... **Henry Purcell**
1659-1695

"Round O" in D Minor
Ground in Gamut
Ground in D Minor

III. **Suite No. 3 in D Minor from the *Right Great Suites*** ..... **George Frideric Handel**
1685-1759

Presto
Allegro
Allemande
Courante
Air and Variations
Presto

IV. **Two Sonatas in G Major, K 124 and 125** ..... **Domenico Scarlatti**
1685-1757

V. **"Prussian" Sonata in C Minor, W. 48, No. 4** ..... **Carl Philipp Emanuel Bach**
1714-1788

Allegro
Adagio
Presto

VI. **"Italian" Concerto in F Major, BWV 971** ..... **J.S. Bach**

[Allegro]
Andante
Presto

Harpsichord courtesy of Mark Denkel

Harpsichord preparation by Kevin Fryer

The Carmel Bach Festival is most grateful for the use of All Saints Church.

This recital will be delay broadcast on KUSP-FM on Thursday, August 3 at 7:00 p.m.

Monday Harpsichord Recital

Program Notes

I. **Concerto in D Major**

For a discussion of Vivaldi and Bach, see the notes for the Thursday Concert.

In a period of intense interest in Vivaldi during his years at Weimar between 1708 and 1717, Bach transcribed Vivaldi's *Concerto in D Major for Violin, strings and continuo, Op. 3 No. 9.* as a concerto for solo harpsichord and strings. In doing so, Bach made many small changes, but he also introduced more significant alterations, sometimes adding or subtracting bars to produce a symmetry more characteristic of his own music than of that of Vivaldi, and devising new counterpoints. Whenever Bach borrowed, even for himself, he seems always to have made efforts to improve the music with which he was working. While this concerto still remains a work by Vivaldi, the transcription reflects the hand of J.S. Bach in its virtuosic keyboard approach.

II. **Three Pieces**

For additional information regarding Purcell, see the the Tuesday Recital and the Friday Concert.

Considering his early death Purcell composed a tremendous quantity of music: church music, operas, instrumental music, and many songs. His keyboard music, however, forms a very small, but engaging portion of his surviving output. A number of his compositions are arrangements of pieces from his stage works, such as the "Round O," based on the *Rondeau* from the incidental music from *Abdelazer.*

Purcell was a master at composing on the ground bass, a technique of writing variations over a repeated bass line. He described this way of composing as "a very easie thing to do, and requires but little judgment," giving no hint to the great subtlety with which he avoided coincidence of the melody lines with the repetitions of the bass, as reflected in the two "Grounds" heard here.

III. **Suite No. 3 in D Minor**

In 1720, ten years after his youthful sojourn in Italy, Handel published his first set of suites for the harpsichord. By that time he had established a reputation in London as a composer of Italian opera. The set was issued with the following preface by the composer:

> I have been obliged to publish some of the following lessons because surreptitious and incoherent copies of them had go abroad. I have added several new ones to make the work more useful, which if it meets with a favourable reception, I will still proceed to publish more reckoning it my duty with my small talent, to serve a nation from which I have received so generous a protection.

But Handel did no keep the promise to publish more. The so-called second book was issued in 1733 without Handel's authority by a publisher who drew material from the "surreptitious" copy Handel had mentioned. Thus this first book is the most authoritative and important collection of Handel's keyboard suites.

The third suite in this collection opens with a prelude and fugue with a sharply profiled subject. The work centers on a melodious *Allemande* and a broadly-conceived *Courante* that is thematically related to it. A richly ornamented and varied *Air* follows, and a rapid finale concludes this suite.

IV. **Two Sonatas**

For information on Scarlatti's sonatas, please see the notes for the Monday Concert.

V. **Prussian Sonata in C Minor**

Carl Phillip Emanuel Bach, the second surviving son of Johann Sebastian bach, became the most famous and more prolific of the Bach sons. He held positions of great influence in Berlin and in Hamburg, and was widely esteemed as a keyboard player, a composer, and as a music theorist. In 1740 Emanuel was appointed to the court of Frederick the Great of Prussia. He served the monarch for nearly 30 years. Frederick was a musician of cultivated taste and had no small measure of skill as a composer and a flautist. C.P.E. Bach wrote proudly in his autobiographical sketch of 1740 that he "had the honor of accompanying in Charlottenburg [palace], alone at the harpsichord, the first flute solo played by Frederick as king."

Emanuel Bach composed no less than 170 sonatas for keyboard solo. These sonatas are highly diverse in the range of their expressive content and often reflects the *Empfindsamer Stil* (highly sensitive style) of which Emanuel was a principal exponent. These works often demand abrupt alterations of mood that are difficult to achieve on the modern piano. The clavichord and the more intimate fortepiano are better suited to interpret these works.

Bach's position in the Prussian court of Frederick the Great led to his composing between 1740 and 1742 the six sonatas for keyboard that are known as the Prussian Sonatas. The C Minor sonata is the fourth of the set. Emanuel Bach sonatas reflect his highly individual and sensitive style. According to William S. Newman the sonatas "can rightly take their place with some of the most meaningful and representative sonata music of the eighteenth century.

Monday Harpsichord Recital

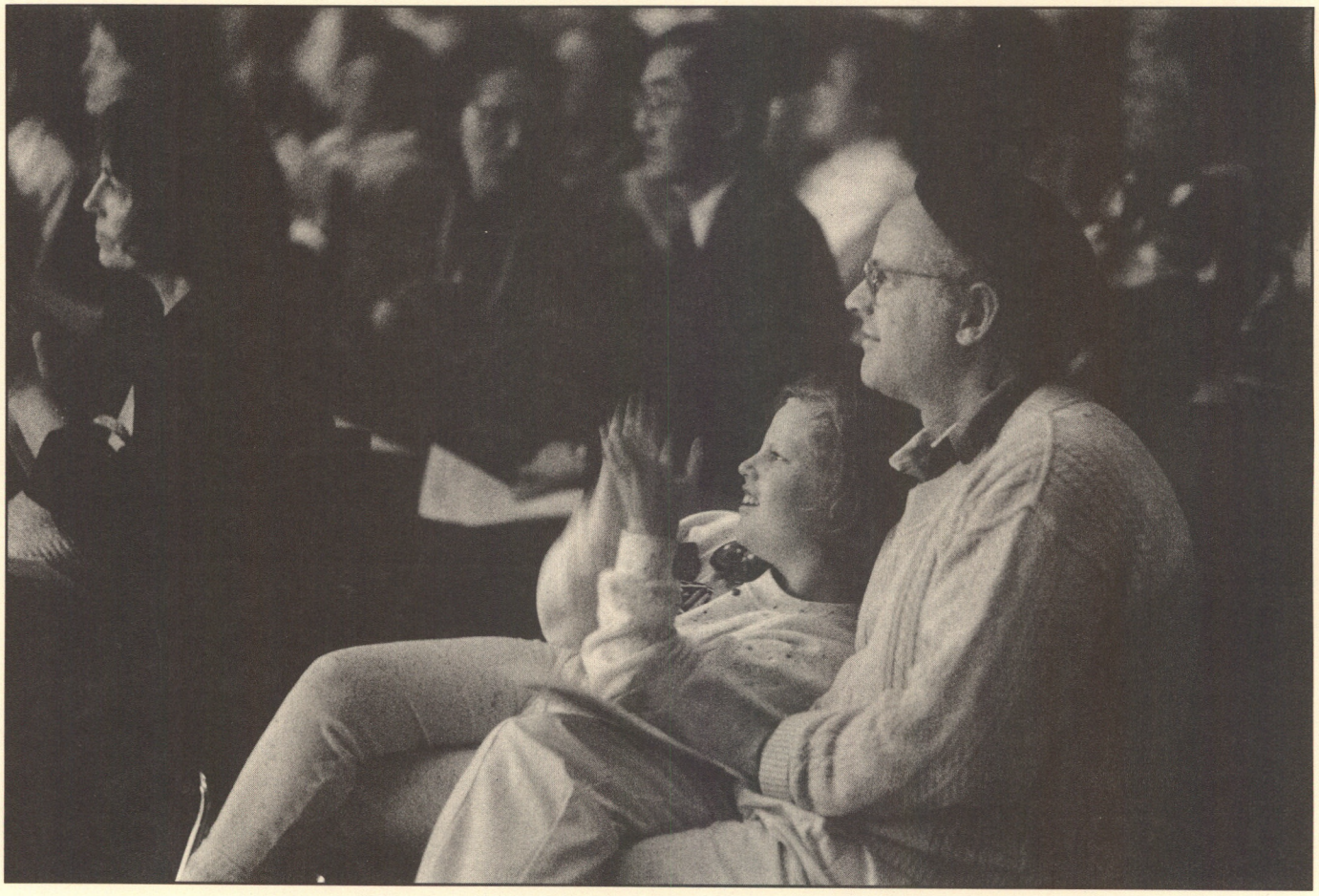
VI. **Italian Concerto in F Major**

In 1735 Bach published the second volume of his *Clavier-Übung* (Keyboard Practice), which included the great keyboard partita titled *Overture in the French Style.* In this publication the *Overture* was preceded by a *Concerto in the Italian Style.* Thus Bach paid homage in this collection to the two nations which in his time exercised the strongest influence on German music, representing each of them with a characteristic form of orchestral music transcribed for the clavier.

Bach, as noted above and elsewhere in this program, transcribed and arranged a considerable quantity of Italian concerto music, most of it early in his career. The *Concerto in the Italian Style* represents the keyboard arrangement of an orchestral concerto with a single keyboard soloist. Unlike the arrangements Bach made of the concerti of Vivaldi, such as the first work on this program, the model for this concerto existed only in Bach's mind.

Vivaldi's concerto style, however, is clearly recognizable in the first movement, which opens and closes with a brilliant "tutti" section á la Antonio Vivaldi. The middle movement presents a typically broad lyric theme with what sounds like a transcription of a string accompaniment. A dashing finale in which "tutti" and "solo" passages again alternate concludes this finely crafted work.

John Hajdu Heyer



Monday Organ Recital

July 17, 24, 31, 2:30 p.m.

Intermezzo No.4
The Monday Organ Recital

Carmel Mission Basilica

John Butt, *organ*

I. **Toccata and Fugue in D Minor ("Dorian") BWV 538** ..... **Johann Sebastian Bach**
1685-1750

II. **Trio Sonata No. 4 in E Minor, BWV 528** ..... **J.S. Bach**

Adagio
Vivace-Andante-Un poc'allegro

III. **Toccata, Adagio and Fugue in C Major, BWV 564** ..... **J.S. Bach**

IV. **Chorale Partita on *"Sei gegrüsset, Jesu gütig,"* BWV 768** ..... **J.S. Bach**

V. **Prelude and Fugue on the theme, B-A-C-H (1870 version)** ..... **Franz Liszt**
1811-1886

VI. **Prelude and Fugue in G Minor, Op. 7 (1920)** ..... **Marcel Dupré**
1886-1971

The Festival is most grateful to Msgr. Murphy for the use of the Mission.

This recital will be delay broadcast on KUSP-FM on Wednesday, August 2 at 8:00 p.m.

Monday Organ Recital

Program Notes

Bach's early training and first appointments were typical of a young organist of his era. However, he soon showed that his musical capabilites and insights far exceeded those that were customarily demanded of an organist, for he interested himself in virtually every musical genre, form, and style of his age. This did not mean however that the organ repertory was to be denied the contributions of its greatest genius. Quite to the contrary, it was Bach's experience with other instruments and in other musical contexts that enabled him to give his organ writing a vitality that has seldom been rivaled. In all, Bach's organ music is but one element in his interlocking activity as a composer. Much of his inspiration came from making connections and combining elements in ways that were entirely new and original. It was as if he were searching for principles and consonances that governed the world as he knew it.

One of Bach's first innovations in the field of keyboard music (one that he shared with his cousin J.G. Walther) was his transcription of numerous Italian concertos — Vivaldi's in particular — for organ and harpsichord. This introduced to the keyboard not only the concept of the *ritornello* [introductory passage that recurs later throughout the piece] but also free dance-like idioms and virtuosic episodes. The organ and harpsichord took on something of the sonority of the orchestra, with the instrument's two keyboards providing the contrast of forces that the concerto idiom demands. Furthermore, the figuration that was most typically associated with the violin and its bowing technique now became a standard element of organ writing.

The *Toccata in D minor* (BWV 538) shows the striking influence of these elements in one of Bach's own compositions, an original synthesis of modern concerto devices within a traditional keyboard genre. The manual changes that Bach specifies (a rare occurrence) create what is essentially a dialogue structure that works at a tangent to the underlying alternation of ritornello (material from the opening gestures) and episode (new material, usually accorded to the soloists in instrumental concertos). While one manuscript relates that the toccata was prepared in 1732 to celebrate the rebuilding of the organ in the Martinkirche in Kassel, the fugue, with its extraordinary and often unorthodox counterpoint, might well be an earlier, experimental work (Bach concerned himself more with purity of counterpoint from around 1730 onwards).

Almost as a corollary to his introduction of the concerto idiom to organ literature, Bach also wrote trio sonatas for organ. Some of these works likewise originated as transcriptions of actual sonata movements (such as the first movement of Sonata No. 4, originally a sinfonia to the second part of Cantata 76), but again the result is an enhancement of the organ's potential, an uncompromising cross-fertilization of instrumental techniques, forms and idioms. The last movement retains the fugal idiom indigenous to the organ repertory, but integrates it with the lighter and more "modern" elements of the Italianate sonata.

While the two movements of the "Dorian" Toccata and Fugue might date from different stages of Bach's career, the grouping of Toccata, Adagio and Fugue in BWV 564 seems to be intact in the earliest surviving sources, suggesting that they were composed together. The tripartite structure might seem odd from the hindsight perspective of the prelude-fugue pairing that eventually became standard, but early on in Bach's career there was no certainty that this would be the case. Free organ works of the late seventeenth century tended to be loose-limbed affairs with alternation of fantasy and fugal elements. Bach always showed the tendency to underline this alternation by crystallizing the sections into fully fledged movements and making fugal and free sections more distinct from one another, but, even in the Toccata and Adagio of BWV 564, the sectional pacing persists. Several other early pieces experiment with an overall form of three movements, but this is perhaps the most original and successful, presenting virtually every texture associated with the organ in Bach's youth: fiery toccata passages, a daring solo for pedals, concerto-like tutti passages, an adagio with "pizzicato" pedal, a Grave after the manner of Frescobaldi and a dazzling fugue that plays on the ambiguities of the compound meter.

Another masterpiece from the early years is *"Sei gegrüsset."* The hymn on which this is based exists in several versions, but none of them seems to match the number of variations in Bach's variation set. In any case, Bach's setting is preserved in a variety of versions in the surviving manuscripts (indeed the variations may date from different periods). The version performed today presents the longest format of the piece. While there thus seems to be no immediate affective link with the text of the chorale, Bach seems to have gone out of his way to provide a catalog of variation techniques, presenting as many changes of mood and texture as the original theme permits. The whole thus represents Bach's first extensive cycle of pieces for organ.

Liszt wrote the first version of his *B-A-C-H* setting in 1855, as part of a long tradition of works written in homage to Bach, based on four notes in the German system of musical notation: B(=B flat)-A-C-H(=B natural). The influence of Bach's *Art of Fugue* (in which Bach himself used the formula BACH) is evident in the highly intricate counterpoint, but Liszt also greatly admired the freer styles of Bach's fantasias and toccatas. Although Liszt never played the work in public himself, it was celebrated throughout the remainder of his life, particularly in performances by the Merseburg organist Alexander Winterberger. Like many of Liszt's works, it represents a "work in progress," one which went through several stages of development, ending with the piano version of 1871. Today we hear the last organ version (1870).

Monday Organ Recital

Marcel Dupré was one of the foremost virtuosi of his day, around whom a whole school of playing evolved (Olivier Messiaen was his most significant pupil). His three preludes and fugues of 1920 show that he was influenced both by the harmonic language of Fauré and Debussy and by the contrapuntal integrity of neo-classicism. However, they still sound as a part of the French romantic organ tradition. The G Minor pair heard here, in the manner of César Franck, is based on a chorale-like theme and displays cyclic relationships. The witty fugue on a melancholic subject is one of Dupré's most endearing creations, one that shares much with Bach's fugue for BWV 564, which Dupré undoubtedly knew and played.

John Butt

Tuesday Recital

July 18, 25, August 1, 2:30 p.m.

Intermezzo No. 5
The Tuesday Recital

All Saints Church, Dolores and 9th, Carmel

Purcell's Glorious London:
A Tricentennial Tribute

Henry Purcell
1659-1695

I. **Suite from *Abdelazer, or The Moor's Revenge***

Overture
Rondeau
Aire
Aire
Minuett
Aire
Jigg
Hornpipe
Aire

Carla Moore, Mary England, *violins*; Meg Eldridge, *viola*
Allen Whear, *cello;* Thomas Annand, *harpsichord*

II. **Music for the Funeral of Queen Mary** (1695)

March
Anthem: Man that is Born of Woman
Canzona
Anthem: In the Midst of Life
Canzona
Anthem: Thou Knowest, Lord
March

Martha Cowan, Gillian Hoffman, *sopranos*
Foster Sommerlad, George Sterne, *countertenors*
Donald Krehbiel, Ben Reckdahl, *tenors*
Mark Beasom, Robert Lewis, *basses*

III. **Music from *The Fairy Queen***
(transcribed by Suzanne Mudge)

Entry Dance

Dance for the Fairies
Monkey's Dance
Dance for the Green Man

Symphony

Wolfgang Basch, Susan Enger, Kim Stewart, *trumpets*
Suzanne Mudge, Craig McAmis, David Ridge, *trombones*
Kevin Neuhoff, *timpani*

Tuesday Recital

IV. **Ode for the Birthday of Queen Mary (1694): "Come, Ye Sons of Art"**

Overture
Song and Chorus: Come, Ye Sons of Art
Duetto: Sound the Trumpet
Symphony and Chorus: Come, Ye Sons of Art
Song: Strike the Viol
Song and Chorus: The Day that such a Blessing gave
Song: Bid the Virtues, bid the Graces
Song: These are the sacred charms that shield
Duetto and Grand Chorus: See Nature, rejoicing

Martha Cowen, *soprano*
Foster Sommerlad, George Sterne, *countertenors*
Mark Beasom, *bass*
Carla Moore, Mary England, *violins*
Warren Long, *double bass*
Robin Carlson, Kim Reighley, *flutes*
Leslie Reed, Monica Johnson, *oboes*
Wolfgang Basch, *trumpet*
Thomas Annand, *harpsichord*

The Carmel Bach Festival is most grateful for the use of All Saints Church.

This recital will be delay broadcast on KUSP-FM on Tuesday, August 1 at 7:00 p.m.

Tuesday Recital

Program Notes

The Carmel Bach Festival this year observes the 300th memorial year of Henry Purcell, who died November 21, 1695 at the age of 36. In his short life-span Henry Purcell became the foremost composer of Restoration England. Born in 1659, Purcell began his musical career as a chorister in the Royal Chapel and continued in affiliation with the Royal Court as a musician for the rest of his life. He studied with some of England's finest musicians, including John Blow, who exercised great influence on Purcell's development. Purcell, like J.S. Bach a generation later, absorbed both the Italian and French styles of composition, and cultivated them in his music while preserving a distinctly English identity.

I. **Suite from the *Abdelazer***

Toward the end of his life Purcell increasingly began to take command of the musical theater in London, as he already reigned supreme in the field of church music and at the royal court. It was a time when incidental music for plays was composed by first-rate composers and performed by top quality musicians. Such music rarely forms a part of modern theater, but we can get a glimpse of what it must have been like as we reflect on modern film scoring — sometimes mediocre films will have excellent scores. It was Purcell's lot to embellish many a mediocre play with his luminous music.

Abdelazer was one of the plays that did nothing for the excellent music Purcell provided for it. A contemporary observer noted that the play was "...poorly written by Mrs. [Aphra] Behn. The house was very full, but whether it was the play or the actors that were not approved, the next day's audience sank to nothing." Purcell's music has endured, and due to its use in Benjamin Britten's well known *Variations and Fugue on a Theme of Henry Purcell* (subtitled *A Young Person's Guide to the Orchestra*) the *Rondeau* from *Abdelazer* is one of Purcell's best known melodies.

II. **Music for the Funeral of Queen Mary**

When Queen Mary died of small-pox on the 28th of December 1694, Purcell prepared music for a great service, which took place on the 5th of March following (1695), in Westminster Abbey. It was the last royal occasion for which he was to provide music. Contemporary accounts describe in detail the solemnity of the occasion. Inside the Abbey, the whole of the church was ablaze with innumerable waxlights. The procession was attended by the two houses of Parliament with their maces, "the Lords robed in scarlet and ermine, and the Commons in long black mantles." Purcell composed two new anthems specifically for the occasion, including *Thou Knowest, Lord, the Secrets of Our Hearts.* Tudway, one of the choir on this occasions said of the music:

> I appeal to all that were present, as well such as understood music, as those who did not, whether they ever heard anything so rapturously fine and solemn, and so heavenly in the operation, which drew tears from all; and yet a plain natural composition, which shows the power of music, when 'tis rightly fitted and adapted to devotional purposes.

The great new anthems Purcell composed for his Queen's obsequies were repeated at Westminster Abbey the following November at the time of Purcell's own interment.

III. **Music from *The Fairy Queen***

Purcell's *The Fairy Queen* was a masque, not a play with-incidental music. In a masque the music is more closely-integrated into the action and the plot. The text of *The Fairy Queen* was a crude adaptation of Shakespeare's *A Midsummer Nights Dream* in a version meant to provide a scaffolding for a lavish and spectacular presentation. A contemporary diary notes in April of 1692 that "a new opera, called *The Fairy Queen,* exceeds former plays: the clothes, scenes and music cost 3000 pounds," a large sum indeed in 1692. Purcell's music again far exceeded the quality of the play, which today rests in obscurity.

The Fairy Queen is an imposing score of more than two hours of music. The selections in this performance include dances for monkeys and green men, indicating the extravagant nature of the spectacle that was *The Fairy Queen.*

IV. **Come Ye Sons of Art**

From 1689 to 1694 Purcell composed an ode to observe the birthday of Queen Mary, wife of William III. *Come Ye "Sons of Art* is the last, and most famous of these celebratory and festive pieces. The composition of such works was one of Purcell's official duties as court composer, a post he held from in one form or another from 1677 until his death. Despite the poor texts that he was generally given for these odes, Purcell obviously enjoyed composing them. Of all the music he wrote, the odes contain some of the most joyful music to fall from his pen. Purcell was a master of word setting in the English language. "He was particularly admired for his vocal music," wrote Playford in 1706, "having a peculiar genius to express the energy of English words, whereby he mov'd the passions as well as caused admiration in all his auditors."

Come Ye Sons of Art opens with an instrumental prelude in the French style based on music from Purcell's semi-opera *The Indian Queen.* This is followed by the tenor solo that introduces the text with a splendid air. The duet for countertenors, *Sound the Trumpet,* unfolds over a ceaseless ground bass that modulates through several keys

in the second half. *Strike the viol* is also built on a repeated bass. Purcell probably sang this air himself at the first performance, for he was noted for his excellent countertenor, performing, as a contemporary wrote, "with incredible graces." The bass solo prepares a choral setting of the same text, after which the bass and soprano alternate with airs before the closing chorus. The music contains many examples of Purcell's elaborate and descriptive word-setting.

John Hajdu Heyer

Chorale members.

Wednesday Recital

July 19, 26, August 2, 2:30 p.m.

Intermezzo No. 6

All Saints Church, Dolores and 9th, Carmel

Wolfgang's Back!

Music of
Wolfgang Amadeus Mozart
1756-1791

I. **Quartet in F Major, K. 370**

Allegro
Adagio
Rondeau - Allegro

II. **Serenade No. 11 in E-Flat Major, K. 375**

Allegro Maestoso
Menuetto
Adagio
Menuetto
Allegro

III. **Divertimento in D Major, K. 251**

Allegro Molto
Menuetto
Andantino
Menuetto - Tema con variatione
Rondeau - Allegro assai
Marcia all Francesca

Paul Wright, Elizabeth Stoppels, *violins*
George Thomson, *viola;* Douglas McNames, *cello*
Michael Hovnanian, *double bass;* Bernhard Heinrichs, *oboe*
David Sprung, Loren Tayerle, *French horns*
Tony Striplin, Mark Shannon, *clarinets*
Jesse Read, Britt Hebert, *bassoons*

The Carmel Bach Festival is most grateful for the use of All Saints Church.

This recital will be delay broadcast on KUSP-FM on Wednesday, August 2 at 7:00 p.m.

Program Notes

Chamber Music of Mozart

The richness of Mozart's vast contribution to the world of chamber music emerges in this program of contrasting works. Mozart cultivated chamber music in virtually all the forms of his time, while enriching the repertoire for some unusual combinations of instruments as well. Much of his finest and most profound music lies relatively neglected in these works.

I. **Quartet in F Major**

From early November 1780 into March of 1781 Mozart was on leave from his post in Salzburg and was living in Munich, where he completed his opera *Idomeneo,* which had been commissioned by the court there. While in Munich Mozart composed a number of smaller works, including his *Oboe Quartet in F Major.* One of those with whom Mozart became friendly was the oboist Friedreich Ramm, and in early 1781 Mozart wrote this quartet for Ramm and his colleagues.

This quartet must have pleased Ramm, for it offers particularly well crafted passages in contrast to the strings. This three-movement work is light-hearted, even rustic in its opening *Allegro,* while the rondo finale has a "French" quality to it. Only the *Adagio* sounds a more introspective note. The first movement is a graceful sonata-allegro form that includes much dialogue between the oboe and the first violin. The second movement, in the relative minor key, presents a much more serious mood with the oboe singing a sustained aria, *cantabile,* with wide leaps in register. The third movement, titled "Rondeau," in 6/8 meter, has a dance-like lilt to it in keeping with the tradition of a French suite. This movement displays the most virtuosic writing for oboe in the quartet.

Music scholar Alfred Einstein once described this work as "a masterwork, which in its combination of the *concertante* and chamber music spirits can be compared only with Mozart's own later *Clarinet Quintet.*"

II. **Serenade No. 11 in E-flat Major**

Mozart composed a large number of serenades and divertimenti in the earlier part of his career. These works, many prepared for wedding or anniversary feasts at the houses of the wealthy music patrons of Salzburg, generally consisted of several movements in a festive, good-humored style. In them the performers are given the opportunity to display a certain degree of virtuosity.

In addition to public performances, serenades were frequently performed at night by musicians who stood under the window of the person to be serenaded. Mozart describes in a letter one such occasion:

> At eleven o'clock at night I was treated to a serenade performed by two clarinets, two horns and two bassoons — and that too was my own composition... The six gentlemen who performed it are poor beggars who, however, play quite well together, particularly the first clarinet and the two horns.
>
> ...It has won great applause too, and on St. Theresa's night it was performed in three different places; for as soon as they finished playing it in one place, they were taken off somewhere else and paid to play it. Well, these musicians asked that the street door might be opened, and placing themselves in the center of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the first chord in E-flat.

This composition was the *Serenade in E-flat Major* we hear this afternoon. Mozart composed the work in 1781 for the sister-in-law of a Herr von Hickel, a court painter, at whose house it was first performed. Mozart reported "The chief reason I composed it was in order to let Herr von Strack, who goes there every day, hear something of my composition; so I wrote it rather carefully. It has won great applause."

III. **Divertimento in D Major**

Composed in 1776, this divertimento, like the *Serenade in E flat* adheres to the entertaining, garden-music style that characterizes these light works. The opening movement is a spirited sonata-like form in which the lead is given to the first oboe and the other instruments work in pairs. The *Andante* that follows also defers to the first oboe, but with more independent bassoon scoring. The *Minuet* returns to scoring in pairs, while in the *Contredanse en Rondeau* the individual instruments emerge with greater effect.

John Hajdu Heyer

Thursday Recital

July 20, 27, August 3, 2:30 p.m.

Intermezzo No. 7
The Thursday Recital

All Saints Church, Dolores and 9th, Carmel

J.S. Bach — A New Look

I. **Suite in E Major, BWV 1006a**

Prelude
Loure
Gavotte en Rondeau
Menuett I and Menuett II
Bourrée
Gigue

Paul Binkley, *guitar*

II. **Trio Sonata in C Major** (after BWV 1032)

Vivace
Largo e Dolce
Allegro

III. **Prelude and Fugue in C-Sharp Minor, BWV 849**
Prelude and Fugue in C-Sharp Major, BWV 848
(from Book I of *The Well-Tempered Clavier*)

Arrangement by Peter Maxwell Davies

IV. **Trio Sonata in A Minor** (after BWV 1029)

Vivace
Adagio
Allegro

V. **Concerto for Flute in G Minor** (after BWV 1056)

Allegretto
Adagio
Allegro

Damian Bursill-Hall, *flute*

David Myford, Misha Rosenker, *violins*
Meg Eldridge, *viola;* Paul Rhodes, *cello*
Warren Long, *double bass;* Paul Nicholson, *harpsichord*
Kevin Neuhoff, *marimba*

The Carmel Bach Festival is most grateful for the use of All Saints Church.

This recital will be delay broadcast on KUSP-FM on Monday, July 31 at 10:00 a.m.

Thursday Recital

Program Notes

J. S. Bach — A New Look

Bach sought to maximize the value and usefulness of his music. Once composed, if a piece could be retro-fitted with new words, or re-worked for different instruments, or incorporated in an appropriate place in a larger work, Bach had no reservations about doing so. The changes he made to his own work and to those of others in the course of his musical borrowings provide a fascinating study. It only follows then that composers and scholars today would take pleasure in reconstructing lost works, creating new works in the same way Bach himself might have done, and arranging Bach's music for different musical forces. For some reason, Bach's music seems to respond particularly well to such treatment. In today's program we look at transcriptions, arrangements, and reconstructions.

I. **Suite in E Major**

The *Suite for Lute in E major* is a transcription of the solo violin *Partita in E Major,* BWV 1006, that Bach completed sometime after the composition of the violin work. To his solo violin works Bach had brought a deep understanding of the instrument and a resourceful approach to exploiting its capabilities. This he coupled with his incomparable skill in the art of combining melodies. The result yielded solo works of incredible complexity and harmonic richness. These works have been transcribed for guitar very successfully, thereby enriching that repertoire while offering a virtuosic challenge to guitarists. This transcription, originally for lute, is one that Bach prepared himself.

II. **Trio Sonata in C Major**

The Trio Sonata provided the central instrumental chamber form during the Baroque era. Thus Bach's seemingly meager productivity in this form remains an anomaly in his prodigious catalogue of works, and raises the assumption that he probably composed many more that were lost. The normal Baroque trio sonata employed two identical melody instruments and continuo, but this required four players (two for the continuo part). Because Bach's other two trio sonatas, including the great sonata of *The Musical Offering,* employed varied instruments for the upper two lines, this is the only trio sonata he is known to have composed which conforms to the normal Baroque mold.

Bach composed his *Sonata for Flute and Harpsichord in A Major,* BWV 1032 while he was at Köthen. The range of the flute part, certain alterations in the part-writing, and certain other characteristics of this music indicate that it was probably a transcription that Bach made from an earlier trio sonata that is now lost. The *Trio Sonata for Flute, Violin and Continuo in G Major* is an effort to reconstruct that earlier work.

III. **Two Preludes and Fugues from The Well-Tempered Clavier**

Peter Maxwell Davies describes his treatment of these two works as "realizations." In them Davies uses Bach's works as a point of departure for his own very personal interpretations, much as does Stravinsky in the *Dumbarton Oaks Concerto* on Saturday evening's program. Davies realized the *Prelude and Fugue in C-sharp Minor* in 1972 specifically to open a concert and to precede a performance of the Schoenberg/Webern *Kammersymphonie, Op. 9,* whose home key is the relative E major. The realization of the *Prelude and Fugue in C-sharp Major* came two years later as an advance companion piece to Davies' own *Ave Maris Stella,* which shares the same key-center.

The realizations are highly distinctive. The C-sharp minor prelude is notable for its frequent "hocket" division of melodic lines (alternating brief melodic segments between two instruments), particularly between the flute and clarinet. In the fugue, the marimba takes its place as an absolutely equal voice in the texture, an innovation that Davis developed in his *Ave Maris Stella.*

The orchestration of the *Prelude in C-sharp Major* manifests cross-relationships with its fugue which are anywhere from implicit to non-existent in the original, while the fugue pokes fun at Webernesque *Klangfarbenmelodie* (tone-color melody) by segmenting the subject into three successive instrumental colors. While the approach is a sort of intellectual sport, the pieces stand on their own as charming and unusual listening experiences.

IV. **Trio Sonata in A Minor**

Bach's *Sonata in G minor for Viola da Gamba and Clavier,* BWV 1029 has similarly been studied, with a variety of opinions relating to the possibility of an earlier version. Some scholars are of the opinion that the sonata represents a later version of an original concerto grosso or another instrumental concerto, or some other orchestral work. This version, however, successfully reconstructs the work as a trio-sonata.

V. **Concerto for Flute in G Minor** (reconstruction)

This concerto is based on Bach's *Harpsichord Concerto in F Minor,* BWV 1056. The reconstruction was, no doubt, inspired by the knowledge that the outer movements of the harpsichord concerto were taken by Bach from an oboe concerto in G Minor that is now lost. The serenade-like Largo appears in the introductory music to Cantata 156. This version was probably composed originally for the harpsichord, but its warmth and beauty transcribe well for the flute, as does the finale, with its numerous echo effects.

John Hajdu Heyer

Friday Recital

July 21 and 28 only, 2:30 p.m.

Intermezzo No. 8
The Friday Recital

All Saints Church, Dolores and 9th, Carmel

A Garden of Chamber Music Delights

I. **Two Sonatas from Opus 8, (1649)** ..... **Biagio Marini**
c. 1587-1663

Sonata con tre violini, "Eco"
Sonata "Sopra La Monica"

II. **Cantata BWV 212, *Mer hahn en neue Oberkeet (Peasant Cantata)*** ..... **Johann Sebastian Bach**
1685-1750

Sinfonia
Aria (Duet) Soprano, Bass: *Mer hahn en neue Oberkeet*
Recitative: (Soprano, Bass) *Nu, Mieke, gib dein Guschel immer her*
Aria: (Soprano): *Ach es schmeckt doch dar zu gut*
Recitative: (Bass) *Der Herr ist gut*
Aria: (Bass) *Ach Herr Schösser*
Recitative: (Soprano) *Es bleibt dabei*
Aria: (Soprano) *Unser trefflicher lieber Kammerherr*
Recitative: (Soprano, Bass) *Er hilft uns allen alt und jung*
Aria: (Soprano) *Das ist galant*
Recitative: (Bass) *Und unsre gnädge Frau*
Aria: (Bass) *Fünfzig Thaler baares Geld*
Recitative: (Soprano) *Im Ernst ein Wort!*
Aria:(Soprano) *Klein-Zschocher müsse so zart*
Recitative: (Bass) *Das ist zu klug vor dich*
Aria: (Bass) *Es nehme zehntausend Ducaten*
Recitative: (Soprano) *Das klingt zu liederlich*
Aria: (Soprano) *Gieb, Schöne, viele Söhne*
Recitative: (Bass) *Du hast wohl recht*
Aria (Bass) *Dein Wachstum sei feste*
Recitative: (Soprano) *Und damit sei es auch genung!*
Aria: (Soprano) *Und dass ihr's alle wisst*
Recitative: (Soprano) *Mein Schatz, errathen!*
Chorus: (Soprano, Bass) *Wir gehn nun, wo der Tudelsack*

III. **Quartet No. 2 in A Minor, Opus 13** ..... **Felix Mendelssohn**
1809-1847

Adagio - Allegro Vivace
Adagio non Lento
Intermezzo - Allegretto con Moto - Allegro Molto
Presto

Mary Ellen Callahan, *soprano;* Donald Wilkinson, *baritone*
Lori Ashikawa, Cynthia Albers Koppelman, Rafael Rishik, Susan Rishik, *violins*
Simon Oswell, *viola;* Douglas McNames, *cello,* Michael Hovnanian, *double bass*
Robin Carlson, *flute;* David Sprung, *French horn;* Daniel Lockert, *harpsichord*

The Carmel Bach Festival is most grateful for the use of All Saints Church.

This recital will be delay broadcast on KUSP-FM on Wednesday, August 2 at 10:00 a.m.

Friday Recital

Program Notes

I. **Two Sonatas from Opus 8, (1649)**

Biagio Marini enjoyed a long and productive career. Born in Brescia about 1597, he was appointed as a violinist at St. Mark's in Venice in 1615, and thus worked under Claudio Monteverdi. In 1620 he returned to Brescia as organist and choirmaster, after which he served 22 years at the Palatine court of Wittelsbach in Neuberg on the Danube. He is known to have spent time in Düsseldorf and Brussels, and later he worked in Padua, Ferrara, Milan, and Venice. He composed sacred vocal music of high quality, but it is his instrumental music that secures his reputation today. His violin works were the first in Italy to use double, triple, and quadruple stops and scordatura (retuning of the strings), and thus they mark an important advancement in the field of violin playing.

The two sonatas on today's program come from his Opus 8, a collection of 69 compositions that he published in Venice in 1629. The *Sonata in ecco* offers striking effects as two violins respond to the first violin with double echos. According to a note in Marini's parts, the first violinist is to be visible, but not the other two. Thus the acoustical impression is enhanced by a theatrical effect.

The *Sonata "sopra la monica"* is based on a popular song that is treated in a complicated manner. The poetic theme of the *monica* centers on a young girl whose parents force her to become a nun against her will. ("Monica" is a variant of the Italian word for nun.) A four-bar refrain occurs at the beginning, the end, and three more times at irregular intervals.

II. **Cantata BWV 212**

Bach composed no operas, but throughout his career he composed secular cantatas that were produced for various ceremonies, including celebrations at the university and Thomasschule in Leipzig, events relating to the royal court, and festivities in he houses of noblemen and prominent citizens. Most often Bach employed the format of the *dramma per musica,* which presented a simple plot suited to the occasion, with characters from mythology, including shepherds or allegorical characters. His *Coffee Cantata* and *Peasant Cantata,* which are markedly tinged with folk style, stand apart and are distinguished in Bach's cantatas with their lifelike and humorous characterizations. Perhaps for that reason they have become the most popular of the secular cantatas.

Bach composed his highly original *Bauernkantate* in honor of Carl Heinrich von Dieskau, who had inherited a number of farms and who at a ceremony in 1742 received the customary oaths of allegiance from his subjects. Picander, who provided most of the libretti for Bach's secular cantatas, was one of the subjects, and he obviously wanted to find favor with his new master.

The text is laced with idiomatic expressions of the Upper Saxon dialect and makes references to events which today can be comprehended only vaguely, but the ease and fluidity with which Bach set this libretto yielded a work which illustrates the differences between town and country life in stylized and popular forms. Bach gives each of the numbers in the cantata the character of a then fashionable dance (*bourrée, mazurka, polonaise,* etc.), while the overture is a medley of fragments from various folkdances.

The two singers portray a farmhand and a maid who do not spare invectives and course expressions, as well as parodies on the "civilized" world.

Translations

Duet: (Miecke and Jachen) We have a new Overseer (Squire). He gives us beer which warms our heads — it is of pure grain. The parson keeps on fussing. You musicians, keep lively; Miecke is already shaking her skirt, the saucy little thing!

Recitative: (Jachen) Now, Miecke, give me your lips... (Miecke) As if that were all! I know you already, you idler; you'll only want more after that. The Master has a sharp eye! (Jachen) Ah, our Master doesn't care. He knows just as well as we, and probably even better, how nice a little loving tastes.

Aria: (Miecke) It does taste good — when a couple gets very friendly; it tickles in the belly, as if lazy flies and bugs and a crazy wasp were all quarrelling...

Recitative: The Master is good. But the Tax Collector — now there's a devil who can snatch a dollar like lightning, faster than you can dip your finger in cold water.

Aria: (Jachen) Ah, Mr. Tax Collector, don't be so hard on us poor peasant folk. Leave us our skin! Would you be like the caterpillar and eat the cabbage down to the last stalk? Be satisfied, please! (Repeats beginning)

Recitative: (Miecke) Agreed — that our Master is the best of men; he could not be painted better, nor be bought for a whole sackful of pennies.

Aria: (Miecke) Our excellent and beloved Chamberlain is a most admirable man, with whom none can find fault.

Recitative: (Jachen) He helps us all, old and young (and this I whisper in your ear — hasn't our village been lucky, lately, to be spared the recruiting levy? (Miecke) I know something even better: the Master has influence over our taxes!

Aria: (Instrumental introduction; then Miecke) That's a fine idea! But no one's talking about the evaded tax — nobody says a single word; Knauthain and Cospuden (nearby towns) are carrying the burden.

Recitative: (Jachen)...And our gracious Mistress is not a bit proud. Though some of us are poor, clumsy oafs, she talks with us as though she were one of us. She's devout, hospitable and honest — and she made several dollars for our gracious Master.

Aria: (Jachen) Fifty dollars of cash to spend on a beer-less affair is a thing that weighs heavily, if then you pull our hair — but what's gone is gone; one can save double another time and make it up! So let the fifty dollars go.

Recitative: (Miecke) In earnest, one word. Now, before I go to our tavern and think about dancing, you shall hear a new song in honor of the authorities.

Aria: (Miecke) Klein-Zschocher, our little town, must be as tender and sweet as pure almonds. May blessings overflow upon our parish.

Recitative: (Jachen) That's much too clever for you, too citified; we peasants don't sing so softly! Listen to this, which suits me more:

Aria: (Jachen) May the Chamberlain take in ten thousand ducats every day! May he drink a good glass of wine — and may it agree with him!

Recitative: (Miecke) That sounds too coarse; there are nice people here who would laugh at it. Just as they will when I sing this old tune:

Aria: (Miecke) Give him, O Fair One, many handsome and long-lived sons. Schocher and Knauthain wish you that, and quickly!

Recitative: (Jachen) You're right, that piece sounds poor; I must force myself to sing something citified, too.

Aria: (Jachen) May your increase be steady and may you laugh, laugh, laugh with pleasure! Your heart's own goodness has prepared the soil wherein you will flourish. (Repeats beginning).

Recitative: (Miecke) And with that — enough. (Jachen) Now we must be hopping along down to our tavern. (Miecke) Which means that you must only add:...

Aria: (Miecke) You all must know, it's now the hour for drinking. Whoever is thirsty can signal — if your right hand won't do it, then use the left.

Recitative: (Jachen) My love, exactly! (Miecke) And since we have nothing more to do here, let's go, step by step, down to the old tavern. (Jachen) Hi-ho! Those two, Herr Ludwig and the Tax Collector, must go with me.

Chorus: Now we're off to our tavern, where the bagpipe (Dudel-sack) drones. And we shout happily as we go, "Long live Dieskau and his house! To him everything he desires, and whatever he wishes for himself."

III. **Quartet No. 2 in A minor**

Opus 13 comes from a time before Mendelssohn's most active engagement with Bach's music. The precocious side of Felix Mendelssohn appears in the A Minor Quartet. Although published as *Quartet No. 2,* this was the first of Mendelssohn's string quartets. It was composed in 1827 when Mendelssohn was 18 years old. This was a difficult time for the young composer: he lost a close friend to an incurable illness, his opera *The Wedding of Camacho* failed, and on March 26 Beethoven died. Mendelssohn, by this time, had thoroughly absorbed the musical significance of Beethoven's late quartets, and in his Opus 13 Mendelssohn seems to pay homage to a master he admired as passionately as he later would revere J. S. Bach. Another source of inspiration for the work may be Schubert — the thematic material of the quartet is based on a love song by Mendelssohn titled *Frage* (questions) that he had only recently composed. The treatment of the song, which is paraphrased in each of the four movements, appears to have significance of a personal nature. The work as a whole is framed by a passage in A major that presents explicit quotations from the song: *"Ist es wahr?"* ("Is it true that you are waiting for me in the arbor by the vine-clad wall?")

The work concludes with great dramatic tension and inspiration drawn from Beethoven's Ninth Symphony. The fugal finale yields to an intense unison passage that is followed, one by one, by themes from earlier sections. A recitative from the solo violin ushers in for the last time a literal quotation of the song. Mendelssohn one reported that, when the quartet was being performed in Paris, a man standing next to the composer nudged him during the last movement and whispered knowingly "He does that in one of his symphonies." Mendelssohn, nonplussed, asked, "Who?" The man replied, "Beethoven, the composer of this quartet."

John Hajdu Heyer

Friday Recital

August 4 only, 2:30 p.m., Sunset Center Theater

Intermezzo No. 9
THE VIRGINIA BEST ADAMS MASTER CLASS SHOWCASE CONCERT

1995 Adams Fellows
Melissa Fogarty, *soprano* Eve Maisonpierre, *mezzo-soprano*
Gerald Gray, *tenor* David Newman, *baritone*

with
Robin Carlson, *flute* Leslie Reed, *oboe, oboe d'amore*
Rafael Rishik and Susan Rishik, *violins*
Simon Oswell, *viola* Douglas McNames, *cello*
Daniel Lockert, *harpsichord*

Et Exultavit (from *Magnificat* in D, BWV 243) . . . . . **Johann Sebastian Bach**
Ms. Maisonpierre, Mr. Rishik, Ms. Rishik, *1685-1750*
Mr. Oswell, Mr. McNames, Mr. Lockert

Ich traue seiner Gnaden (from Cantata BWV 97 *"In allen meinen Taten"*) . . . . . **J.S. Bach**
Mr. Gray, Ms. Rishik, Mr. McNames, Mr. Lockert

Phoebus eilt mit schnellen Pferden (from Cantata BWV 202 *"Weichet nur, betrübte Schatten"*) . . . . **J.S. Bach**
Ms. Fogarty, Mr. McNames, Mr. Lockert

Ach, bleibe doch (from Cantata BWV 11 *"Lobet Gott in seinen Reichen"*) . . . . . **J.S. Bach**
Ms. Maisonpierre, Mr. Rishik, Mr. McNames, Mr. Lockert

Die Liebe zieht mit sanften Schritten (from Cantata BWV 36 *"Schwingt freudig euch empor"*) . . . . . **J.S. Bach**
Mr. Gray, Ms. Reed, Mr. McNames, Mr. Lockert

The Blessed Virgin's Expostulation . . . . . **Henry Purcell**
Ms. Fogarty, Mr. McNames, Mr. Lockert *1659-1695*

Gelobet sei der Herr (from Cantata BWV 129 *"Gelobet sei der Herr"*) . . . . . **J.S. Bach**
Ms. Maisonpierre, Ms. Reed, Mr. McNames, Mr. Lockert

So schnell ein rauschend Wasser schiesst (from Cantata BWV 26, *"Ach, wie flüchtig"*) . . . . . **J.S. Bach**
Mr. Gray, Ms. Carlson, Mr. Rishik, Mr. McNames, Mr. Lockert

Öffne dich, mein ganzes Herze (from Cantata BWV 61, *"Nun komm, der Heiden Heiland"*) . . . . . **J.S. Bach**
Ms. Fogarty, Mr. McNames, Mr. Lockert

Ich habe genug BWV 82 . . . . . **J.S. Bach**
Aria: *Ich habe genug*
Recit: *Ich habe genug*
Aria: *Schlummert ein, ihr matten Augen*
Recit: *Mein Gott! wenn kömmt das schöne*
Aria: *Ich freue mich auf meinen Tod*
Mr. Newman, Ms. Reed, Mr. Rishik, Ms. Rishik,
Mr. Oswell, Mr. McNames, Mr. Lockert

Gloria sei dir gesungen (from Cantata BWV 140, *"Wachet auf, ruft uns die Stimme"*) . . . . . **J.S. Bach**
Full Ensemble

Texts, translations, and program notes will be available at the door.

The Carmel Bach Festival expresses its gratitude to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions, Noon to 2:00 p.m. on July 17, 19, 24, 26, 31, and August 2.

Saturday Recital

July 22, 29, August 5, 11:00 a.m.

Intermezzo No. 1
Bach and his Romantic Connections

Sunset Center Theater

Raphael Wallfisch, *cello*
Janina Fialkowska, *piano*

I. **Sonata for Cello in D Major, Opus 58, No. 2** ..... **Felix Mendelssohn**
1809-1847

Allegro assai vivace
Allegretto scherzando
Allegro
Molto allegro e vivace

II. **Chromatic Fantasy and Fugue in D Minor, BWV 903** ..... **Johann Sebastian Bach**
1685-1750
arr: **Ferruccio Busoni**
1866-1924

III. **Sonata No. 1 for Cello and Klavier in G Major, BWV 1027** ..... **J.S. Bach**

Adagio
Allegro ma non tanto
Andante
Allegro moderato

IV. **Sonata No. 1 for Cello and Klavier in E Minor, Opus 38** ..... **Johannes Brahms**
1774-1856

Allegro non troppo
Adagio
Allegro

The Carmel Bach Festival is grateful to
the Carmel Music Society
for the use of the Steinway Piano.

Piano Technician, Horace Greeley

This concert will be delay broadcast on KUSP-FM on Monday, July 31 at 7:00 p.m.

Program Notes

I. **Sonata for Cello in D Major**

For more information regarding Mendelssohn's relationship to Bach see Intermezzo No. 8 (Friday).

Felix Mendelssohn was an accomplished violinist and pianist. Mendelssohn's brother Paul studied cello, and Felix reportedly watched him carefully that acquired a rudimentary technique on the instrument himself. Thus it is remarkable that the composer succeeded in writing such effective cello music. Although he formally studied violin, besides the famous violin concerto, Mendelssohn composed only one sonata for that instrument during his mature creative years.

Mendelssohn composed the *Cello Sonata in D Major* when he was 33 years old. The work, one of his most successful chamber works, reflects a mastery of musical technique and a spirited passion.

II. **Chromatic Fantasy and Fugue in D Minor**

The work of Italian-German pianist, composer, and Bach proponent Ferruccio Busoni deserves wider attention. Born in Florence to a musical family, Busoni began to compose and to perform in childhood. His family moved to Austria when Ferruccio was ten years old, and his orientation from that time was to German speaking countries, although his Latin temperament remained with him throughout his life.

Bach was the favorite composer of Busoni's youth, a passion that endured throughout his life, while attachments to other composers were not so constant. When he was 20 he moved to Leipzig, and, not long after, he presented the first of his remarkable and controversial arrangements and transcriptions for piano of Bach's music, the *Fugue in D Major,* BWV 532. Subsequently he transcribed many of Bach's works for the piano, edited — or directed the editing of — 32 volumes of Bach's keyboard works for piano, and composed many original compositions based on a piece or a fragment of Bach's music. The association of Busoni with Bach's music at one time was so ingrained in the public's mind that, according to the late pianist Egon Petri, upon at least one occasion, Gerda, Busoni's wife, was introduced by a society matron as "Mrs. Bach-Busoni."

Johann Sebastian Bach's time saw an age of extraordinary musical virtuosity. Great virtuosi abounded, and the literature contains many an argument for the superiority of one or another. Johann Adolph Scheibe, in a passage largely critical of Bach, acknowledged:

> "He is an extraordinary artist on the clavier... I have heard this great man play on several occasions. One is amazed at his ability and one can hardly conceive how it is possible for him to achieve such agility, with his fingers, in the crossings, extensions, and extreme jumps that he manages, without mixing in a single wrong tone, or displacing his body by any violent movement."

Bach's approach to the keyboard is reflected in this, the most brilliant of his works in the genre of the keyboard fantasy. The superb *Chromatic Fantasia and Fugue in d* dates originally from Köthen, with important revision in Leipzig in 1730. The Fantasia divides into several sections, beginning with a toccata-like opening, followed by an expressive recitative-like section. Those two elements are combined in the third section. The fugue begins with a permutation of Bach's musical signature (B-flat A C B-natural) A - B-flat - B-natural - C, and develops in a more rhapsodic, improvisatory manner, tying it more closely to the fantasia concept. Its extraordinary harmonic content presents many striking passages. The emotional intensity of this work has lent it a popularity with pianists as well as harpsichordists.

III. **Sonata No. 1 for Cello and Klavier**

Most of Bach's surviving chamber music dates from his years at Köthen, and it was during those years that Bach adapted his previously composed *Trio Sonata in G Major,* BWV 1039, into the sonata for gamba and obbligato harpsichord that is commonly performed, as it will be this afternoon, with cello and piano.

Bach's adaptation is of some importance in the history of his style of writing, and in the development of the sonata concept. During his time at Köthen Bach cultivated a new way of writing that was to take strong hold in the 18th century. The *Trio Sonata* had provided the central instrumental chamber form during the Baroque era. The normal Baroque trio sonata employed two identical melody instruments and continuo, but this required four players (two for the continuo part). Bach's gamba sonatas, as well as other sonatas from this time for violin and flute, assign melodic writing as in a trio sonata, but instead of employing two similar instruments, the second melodic line is taken by the right hand of the harpsichord. This was essentially the only difference between Bach's *Trio Sonata in G* and the first gamba sonata. Bach did not originate this approach to writing, but was the first to employ it so successfully. The independence of the harpsichord right hand provides the adaptation the characteristics that make it possible to perform it successfully with piano rather than harpsichord.

This work is in the form of the church sonata, i.e., four movements in the slow-fast-slow-fast scheme. The first movement, in 12/8 meter, exudes a pastoral quality. The *Allegro ma non tanto* contains a forward-looking ternary

form, the third section of which strikingly resembles the "recapitulation" passage typical of the late 18th century. The brief, but moving *Adagio,* a highlight of the work, precedes a fugal finale.

IV. **Sonata for cello and piano in E Minor**

The *Sonata for Cello and Piano in E Minor* is the first of seven sonatas that Brahms composed for solo instruments with piano accompaniment over a period of 32 years. In 1862 Brahms composed the first two movements of this first sonata for cello and piano along with an *Adagio* movement that he later rejected.

The *Finale* was not written until three years later, in 1865, a year before its publication. This *Finale* draws particular interest insofar as it is composed in the style of a fugue, and its subject is very similar to the "Contrapunctus 13" of J.S. Bach's *The Art of the Fugue.* Furthermore, the main theme of the first movement is closely related to the "Contrapunctus 3" of the same work. Thus, despite the genuinely Brahmsian nature of this work, with its elegiac and pastoral content, it still serves as an act of homage to the Sebastian Bach whom Brahms held in such high regard.

Bach's Tops 1995

Bach's Tops and Bach to the Future 1995 are in memory of Fidel Sevilla

Thursday, July 27, Sherwood Hall, Salinas
Thursday, August 3, Oldemeyer Center, Seaside
7:30 p.m.

I. Sinfonia from Cantata BWV 42 . . . . . **Johann Sebastian Bach**
Am Abend aber desselbigen Sabbats (On the Evening of the Same Sabbeth) *1685-1750*

II. The Young Person's Guide to the Baroque Orchestra . . . . . **Bruce Lamott**
(Variations on a Theme by Henry Purcell) *b. 1948*

III. Selections from Playford's *Catch that Catch Can* . . . . . **Henry Purcell**
1659-1695

IV. Trumpet Tune . . . . . **Purcell**

V. Rejoice in the Lord Always ("The Bell Anthem") . . . . . **Purcell**

VI. Suite from *The Fairy Queen* . . . . . **Purcell**
arr. for brass by Suzanne Mudge

VII. from Concerto for violin in A Minor, BWV 1041 . . . . . **J.S. Bach**
Allegro
Anthony Wills, *violin*
Recipient of the Fidel Sevilla Memorial Scholarship

VIII. Selections from the *Ode for the Birthday of Queen Mary (1694)* . . . . . **J.S. Bach**
"Come, Ye Sons of Art"

Members of the Festival Orchestra and Chorale
Bruce Lamott, *conductor*

Bach to the Future programs are selected from the repertoire listed above.

Bach to the Future 1995

Natividad Elementary School, Salinas, July 27, 9 a.m.
Sunset Center, July 27, 12:30 p.m.
Manzanita School, Seaside, August 3, 9 a.m.

Artists and program subject to change.

Fidel Grossman Sevilla was violist and orchestra manager for the Carmel Bach Festival from 1965 until his death last winter. He was dedicated to musical education and outreach and a fund has been established to honor him by providing support for this program. We are delighted to have Anthony Wills as the 1995 recipient of a scholarship in Fidel's name.

Carmel Bach Festival Free Events

The Sandor Salgo Lecture Series

Carpenter Hall, Sunset Center, Admission Free

Saturdays, July 15, 22, 29, 2 p.m.

Taking Parody Seriously: the Genesis of Bach's *Christmas Oratorio* . . . . . Dr. John Butt

Tuesdays, July 18, 25, August 1, 10:30 a.m.

Panel Discussion: "Authentic" Performance, Truth or Taste? . . . . . Dr. John Butt, moderator

Wednesdays, July 19, 26, August 2, 10:30 a.m.

Soli Deo Gloria: The Music of the Mission Basilica Concert . . . . . Dr. Stanley Engebretson

Fridays, July 21, 28, August 4, 10:30 a.m.

Purcell's *Dido:* the First Great English Opera . . . . . Dr. Clifford Cranna

Performance Panel, Thursday, July 20, 4 p.m.

Keyboards . . . . . Bruce Lamott, moderator

Performance Panels, Thursdays, 10:30 a.m.

Brass Players Panel, July 27 only . . . . . Suzanne Mudge, moderator

Woodwind Players Panel, August 3 only . . . . . Jesse Read, moderator

Facing the Music (7/15-8/4)

Informal, Pre-Concert Talks, Admission Free

Carpenter Hall, Sunset Center, 7 p.m. Saturdays, Tuesdays, Fridays (not 8/5)

1 p.m. Sundays, Members of the Company (not 8/6)

Tower Music (7/15-8/5)

Music for Brass in the Open Air; Upper Terrace, Sunset Theater

Saturdays, Tuesdays, Thursdays, Fridays, 7:30 p.m.; Sundays 1:30 p.m. (not 8/6)

Wednesdays, 8:30 p.m. at the Carmel Mission Basilica

Virginia Best Adams Master Class Working Sessions

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Carmel Presbyterian Church, Southeast Corner Junipero and Ocean

Mondays and Wednesdays, July 17 & 19, 24 & 26, July 31 & Aug. 2, noon until 2 p.m.

Wallfisch String Master Class Working Session

Open to the Public, Admission Free

JULY 31 ONLY, 2:30 - 5:30 p.m., All Saints Church, Dolores & 9th

Open Working Rehearsals

Sunset Theater, Admission Free

Thursday, July 6, 10 a.m. - Stravinsky Concerto

Sunday, July 9, 7 p.m. - Haydn Mass

Friday, July 14, 10 a.m. - Beethoven Triple Concerto

Monday, July 17, 10 a.m. - Haydn Mass

Tuesday, July 18, 10 a.m. - Beethoven, Haydn

Wednesday, July 19, 10 a.m. - Carmel Mission Basilica Dress Rehearsal (Rio Road)

Bach's Tops

A Concert of Baroque Favorites

July 27, 7:30 p.m., Sherwood Hall, Salinas, 940 North Main St., Admission Free

August 3, 7:30 p.m., Oldemeyer Center, Seaside, Admission Free

Bach to the Future

A Concert for Young Listeners

July 27, 9 a.m., Natividad Elementary School, Salinas

July 27, 12:30 Sunset Theater, Carmel

August 3, 9 a.m., Manzanita Elementary School, Seaside

Johann Sebastian Bach Golden Chair

-to honor Maestro and Priscilla Salgo-

An endowment fund has been established to honor Maestro and Priscilla Salgo for their thirty-six years of devotion to the Carmel Bach Festival. Many musicians and patrons have donated to this endowment fund and have sent notes of thanks to the Maestro and Priscilla.

Donations of any amount may be sent with an accompanying note to the Maestro c/o Carmel Bach Festival, P.O. Box 575, Carmel, CA 93921.

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ENDOWMENT FUND: Matching contributions, memorials, deferred gifts and bequests often are made directly to the Festival's endowment fund. Interest from the fund provides a continuing source of income and long term financial stability.

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1987 marked the 50th anniversary of the Carmel Bach Festival. In recognition of that achievement and as a dedication to the next 50 years, the "Golden Chairs" plan was established.

Contributions to the plan made to the endowment fund help build a continuing source of income and ensure the long-term financial security of the Festival. Chair choices are available in various performance categories (as indicated below).

Your "Golden Chair" gift is a one-time contribution offering continuous identification which assures your essential role in guaranteeing the performance of the Carmel Bach Festival.

Please join in the commitment to the next 50 years. For further information contact the Festival Development Director.

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Solo Vocal Chairs	$20,000
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Join those listed below as founding members by completing the form below and returning it to the Carmel Bach Festival office by September 30, 1995.

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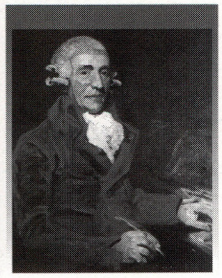

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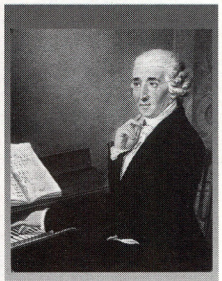

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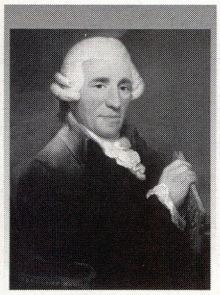

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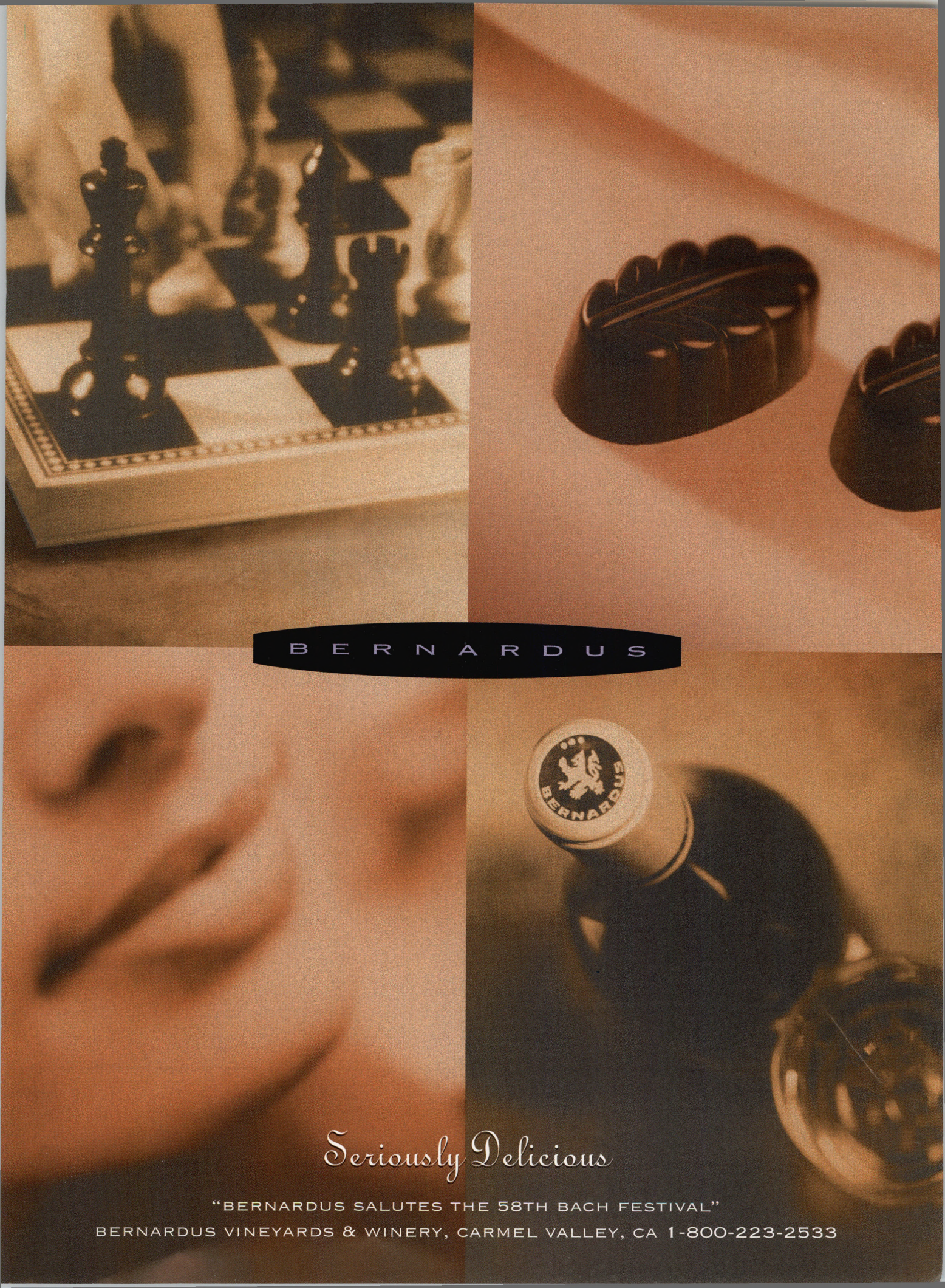
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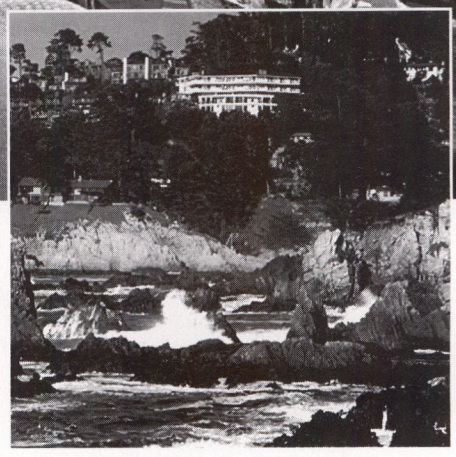

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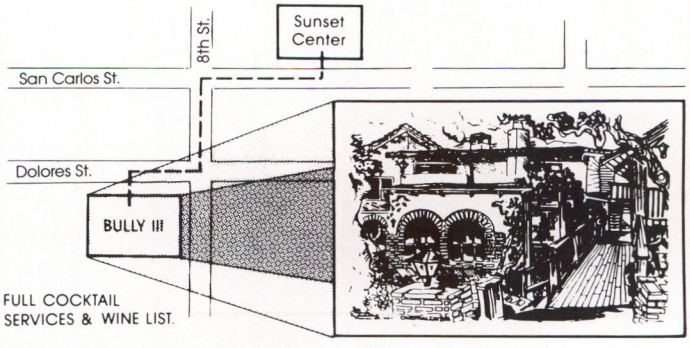

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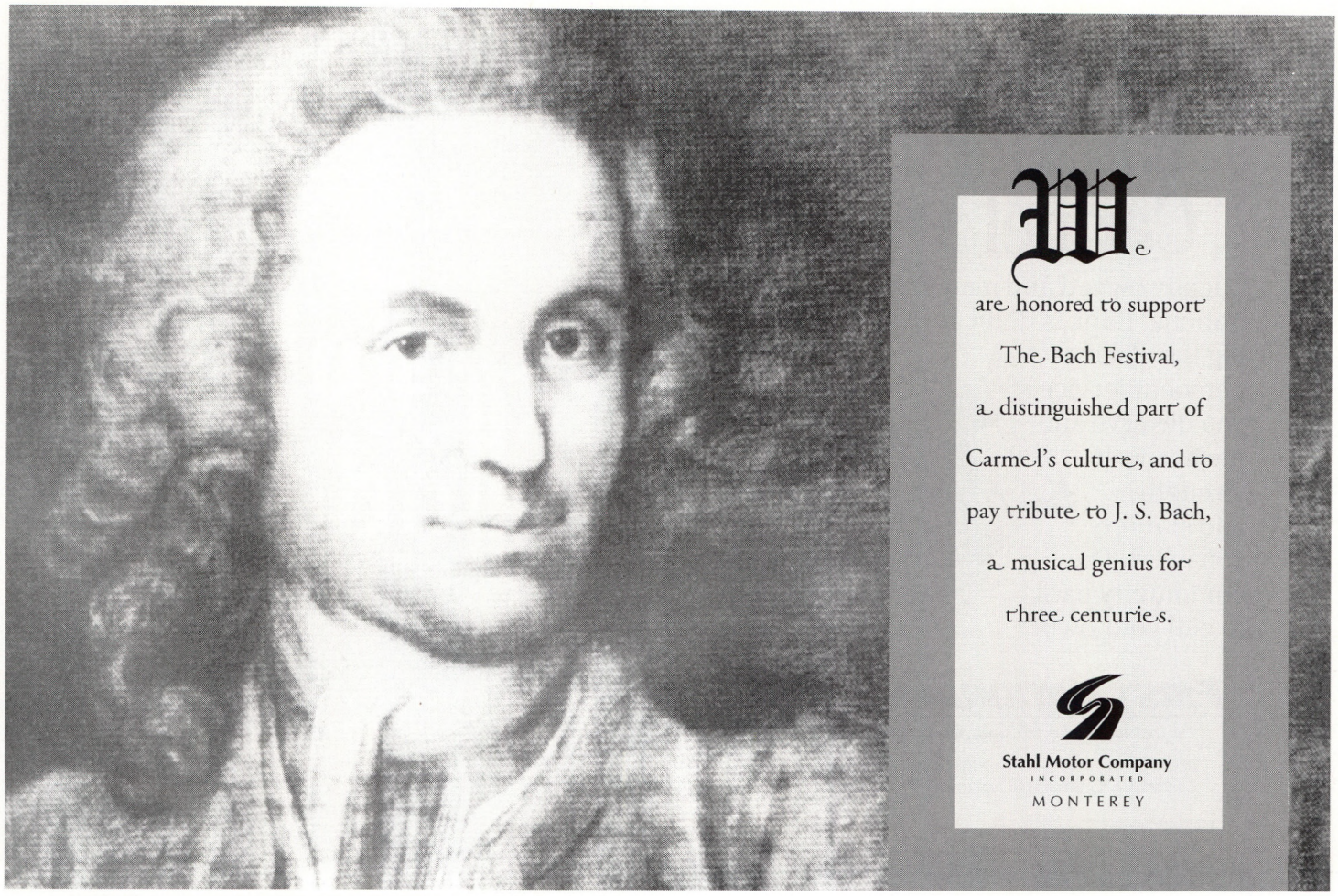

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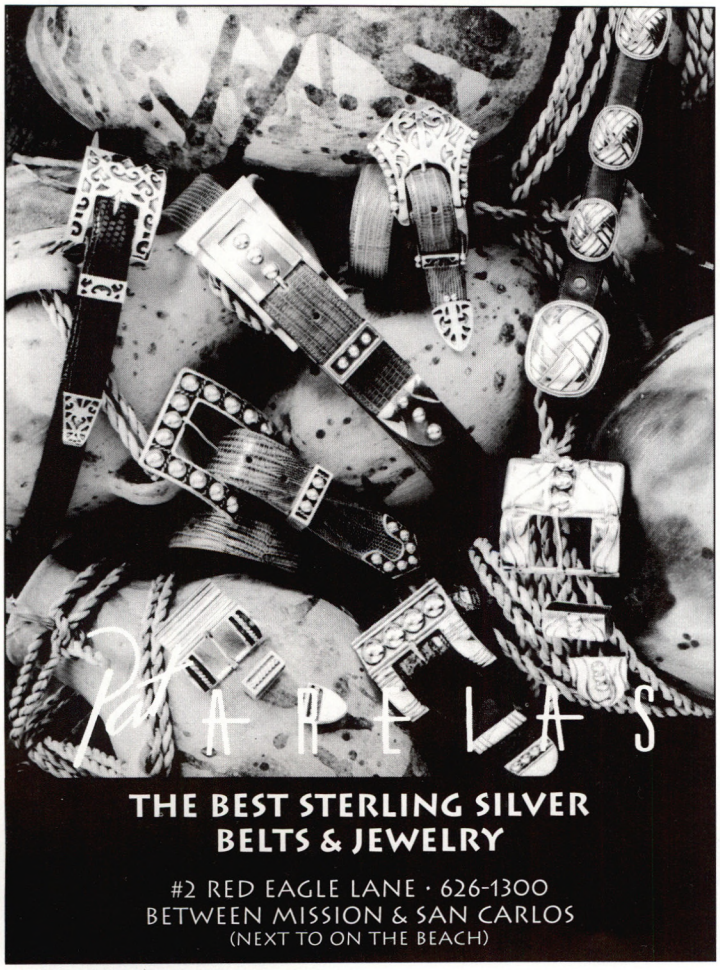

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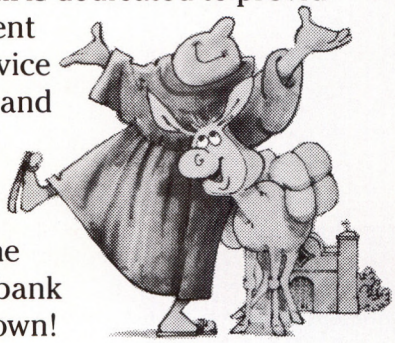

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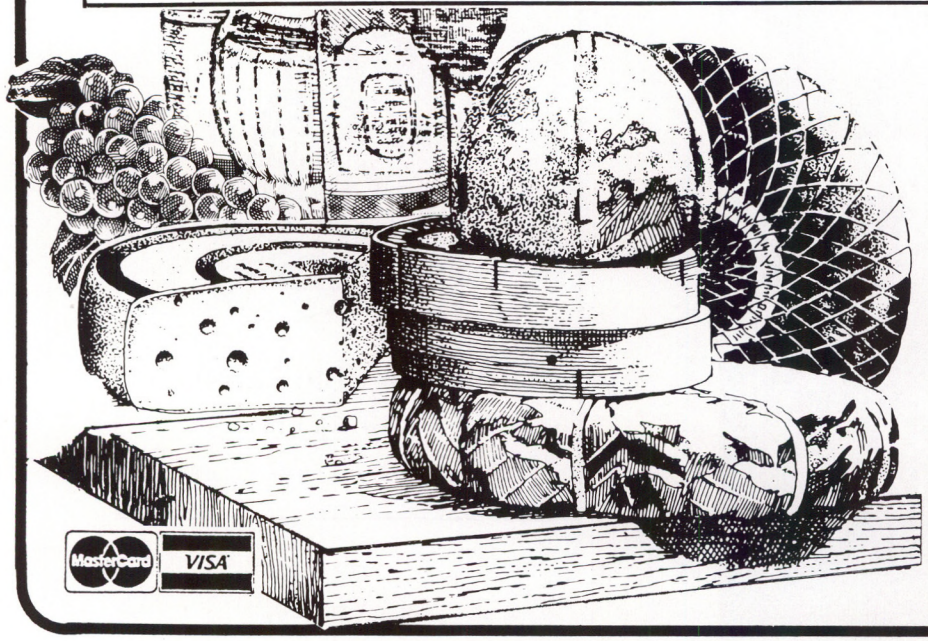

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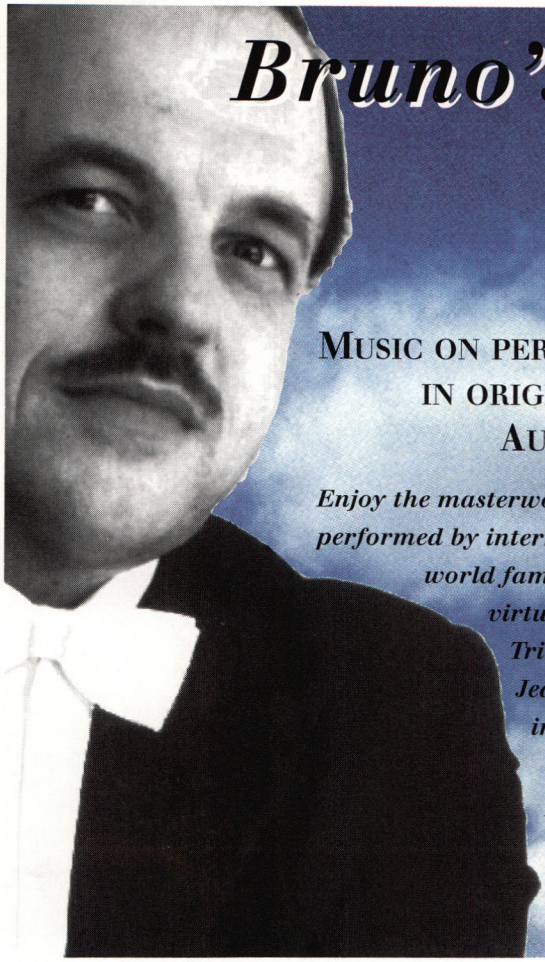

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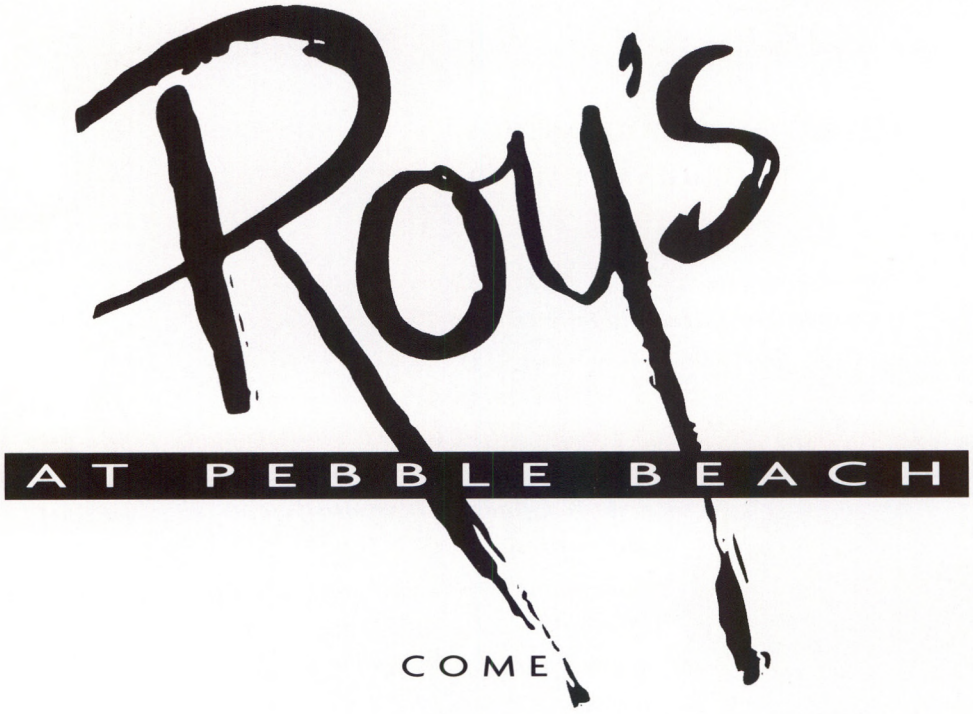

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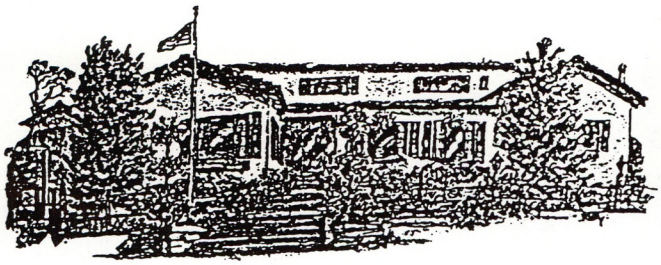

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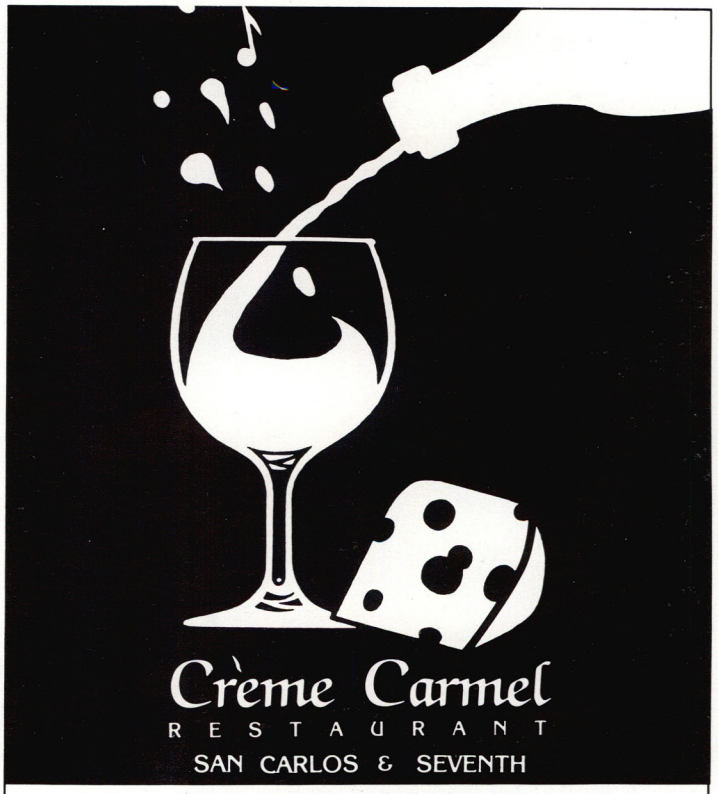

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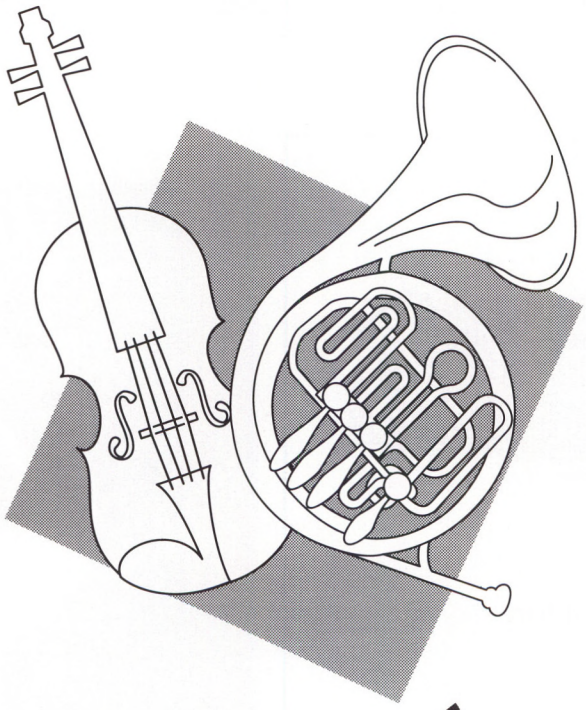

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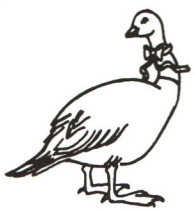

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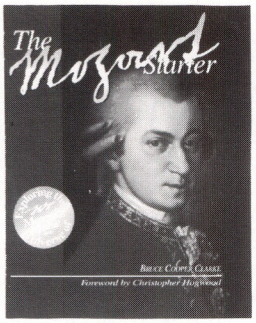

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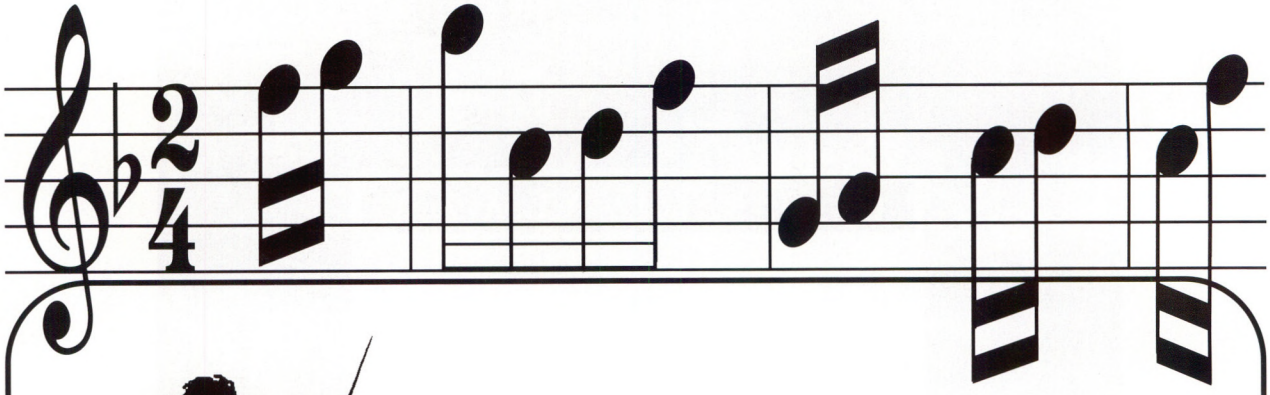

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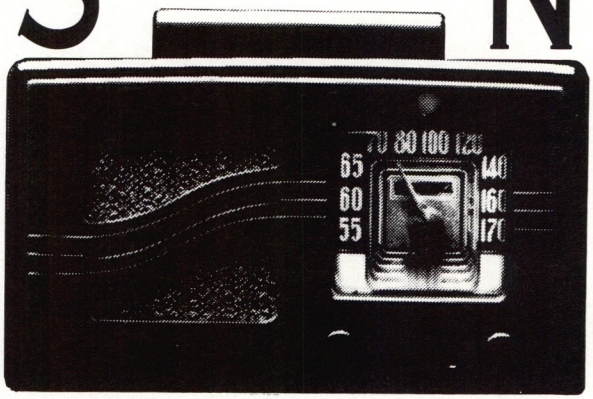

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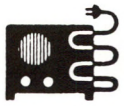

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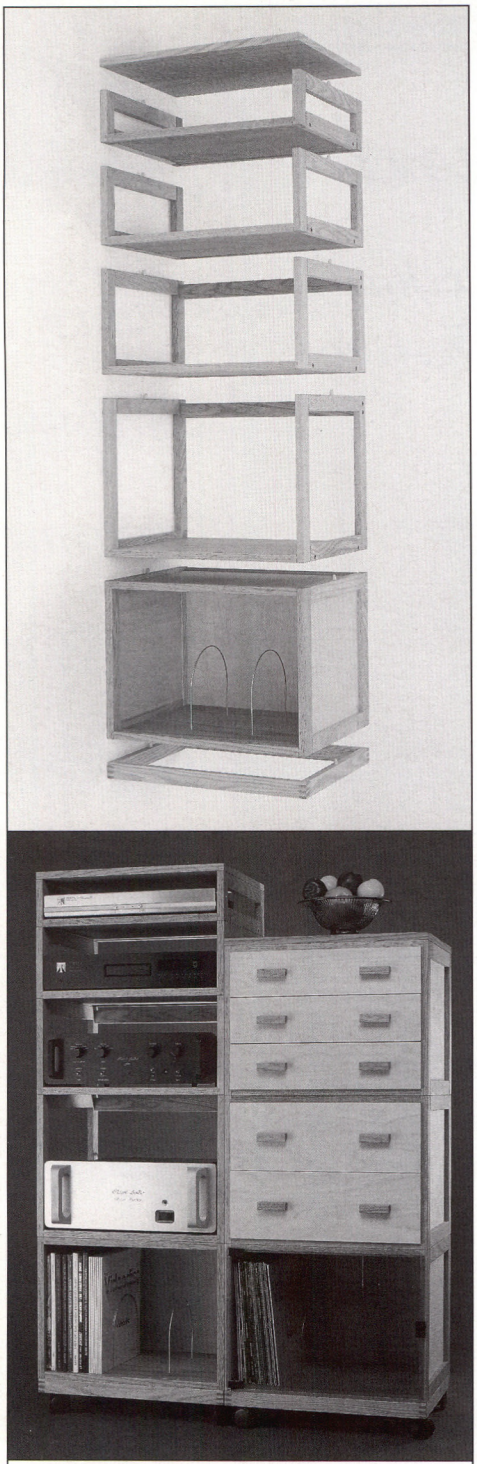

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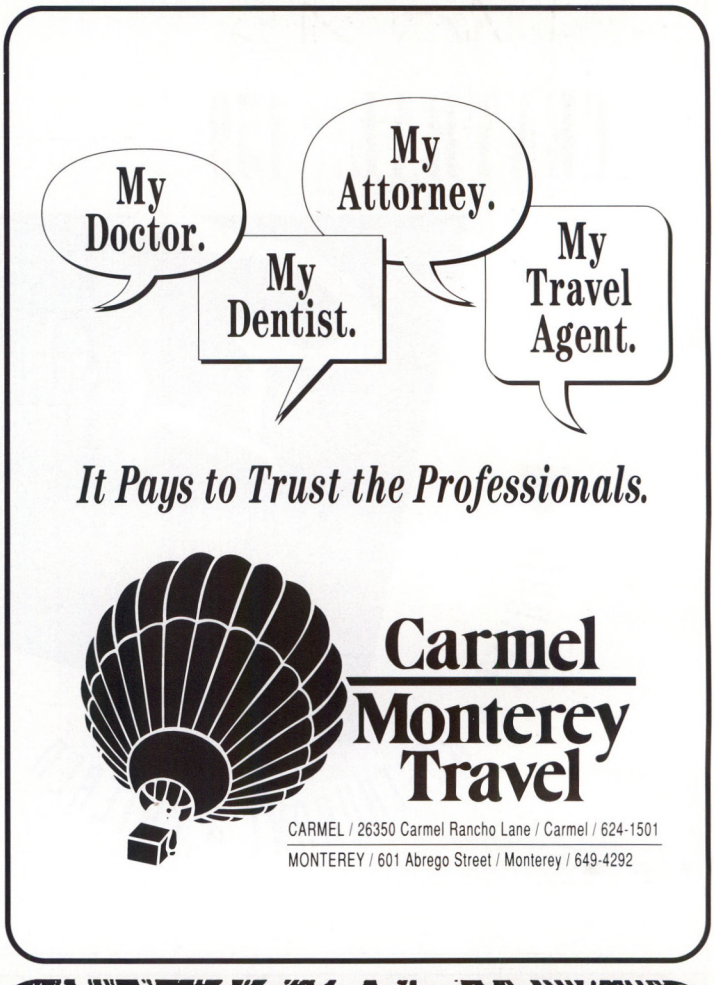
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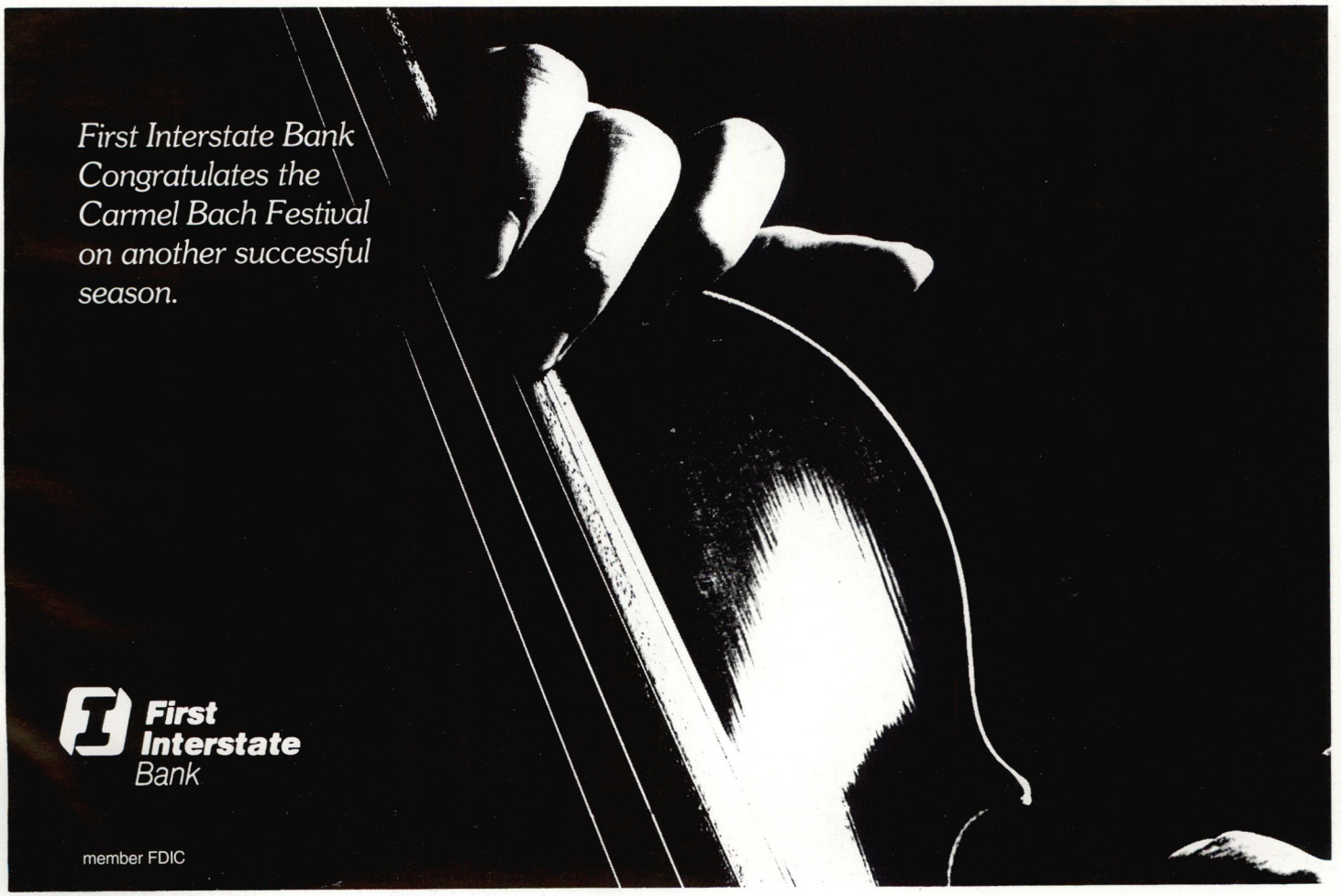

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(408) 625-6260

Rubato

The Bach Festival Sunset Dinner at Pacific's Edge.

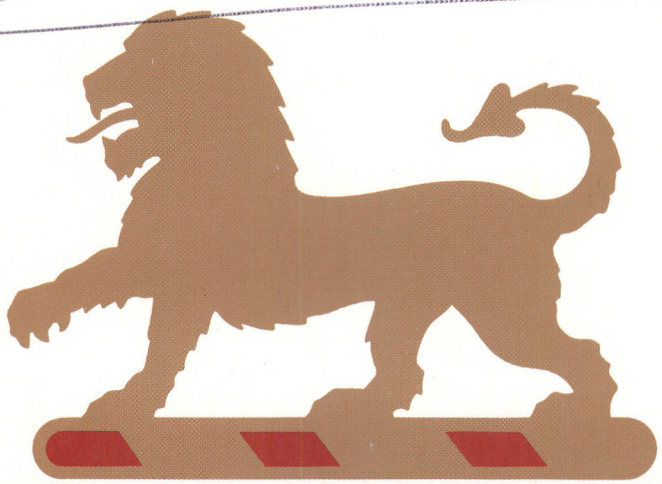
An artful blending of the season's ingredients in courses combined to a satisfying whole. Add the cellar-master's selection of the perfect accompanying wines and the result is a dining experience long remembered.

Pacific's Edge restaurant at Highlands Inn. Dining above the sea on the dramatic Carmel Highlands Coast.

HIGHLANDS INN

Four Miles South of Carmel on Highway One
For reservations telephone
624-3801

DAVID GORDON



ROBERT TALBOTT

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